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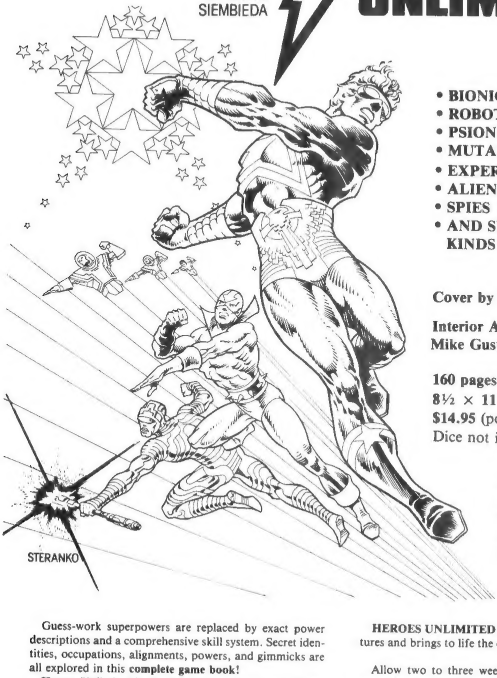

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WINTER • 1985 Number 6

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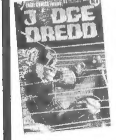

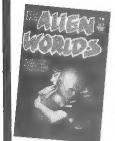

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EDITORIAL

As we were in the midst of gathering the data for the direct-sales articles in this issue, Phil Seuling died.

When you've known someone for a long time, you tend to assume that he or she is always going to be around — to talk to, laugh with, and get information from, when the occasion arises. We'd known Phil since the earliest days of comics fandom, and we figured we'd give him a call in the course of things and get the lowdown on the wheelings and dealings involved in starting the direct-sales market of comics.

We never got the chance.

Phil was 50 when he died Aug. 21. He had suffered for a year and a half from the effects of sclerosing cholangitis of the liver, an illness so rare that Phil's was only the 40th documented case.

He was a vital figure in the history of comics in America. Marvel's Direct Sales Manager Carol Kalish told us, "I can say without hesitation that without Phil Seuling there would not be an American direct-sales comic-book market."

Richard and Wendy Pini wrote, "We knew Phil well exactly as long as we've been doing comics. If it hadn't been for Phil, *Elfquest* might not have survived beyond its first issue.

"On the strength of an embryonic friendship and some kind of faith, Phil took fully half our print run of *Elfquest* #2, tutored us in the business of distribution (and what an education *that* was, and what a guru!), and even helped us get paid by our ex-publisher. Those are debts that we've paid back a dozen times and that we'll always owe.

"Once he didn't talk to us for months over a failed distribution deal. More than once payments were late — and more than once we agreed to take what was due in many small chunks or in trade or in some other arrangement; Phil had more arrangements than anyone else before or since. And somehow, because it was Phil, it was OK."

Store-owner Mike Luckman called to say, "Without Phil, none of us in the comics-buying-and-selling world would be where we are today."

Fellow distributor Bud Plant's comments about Phil and his relationship with the comics-collecting world are elsewhere in this issue.

We think these views of Phil convey a bit of what it's like to be involved in comics collecting. The world is informal and a bit wild. Its people give and take and push and shove. They get irritated with each other and they go out of their way to help a friend who needs it. They live hand to mouth to produce a comic book — or to distribute it — or to sell it.

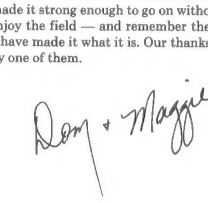
When you hear that a dealer pays less than what he charges you for an issue of a comic book, keep in mind that the same holds true for *any* retailer — but that your comics dealer is probably in business because he loves the art form even more than he loves to eat. Chances are that he takes his profits to order more merchandise before he thinks about how he's going to buy dinner that evening.

Phil also took over and made traditional the idea of an annual comics convention in New York City — and he established his own monthly convention there, too. And that's another facet of the world of comics: the world of conventions. Dealers, professionals, and fans get together here and there, now and then. And they talk about comic books and they buy comic books — and some of the fans may even dress in comic-book costumes. And they wrangle and haggle and spread gossip and express opinions and have a high old time.

Phil did a lot to develop all the aspects of our present-day world of comics fandom. He even published some comic-book reprints he thought should have new life among present-day fans.

We're going to miss Phil. We *already* miss Phil. But one of his most vital contributions to the field was that he made it strong enough to go on without him.

Enjoy the field — and remember the myriad people who have made it what it is. Our thanks go to each and every one of them.



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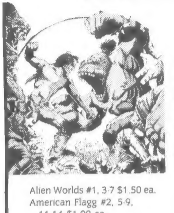

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I liked your article about *Gasoline Alley* in the Spring issue.

I also enjoyed reading the article about pre-Code horror comics.

I'm a senior in high school and did a term paper on this same subject. In my paper I wanted to prove that the comics were harmless and did not cause juvenile delinquency.

I think it's important to point out that the Comics Code Authority put an end to some quality comics but did not put an end to juvenile delinquency.

Getting back to *Gasoline Alley*: I always did like this comic and I think it's good that a magazine doesn't just report on the new strips but also reports on the old favorites, whether still in print or dropped long ago.

I'd like to see an article on the history of *Our Boarding House*.

My local paper, the Canton *Repository*, was running the strip until the syndicate dropped it and replaced it with *Garfield*.

Our Boarding House was full of nostalgia and simple humor. It had a homey atmosphere much like *Gasoline Alley* did. Major Amos Hoople was sort of a middle-class Jiggs in the way that he occasionally kept late hours. He was known to his wife as an "old barn owl" and to his nephews as "Uncle Bulgy — uh — I mean Amos."

Baxter was his pesky neighbor; Chili Joe ran a diner; and Zingy was the local antique dealer. The strip goes back a long way. Its history would be good for an article.

[Coulton Waugh wrote about ***Our Boarding House*** *in* ***The Comics*** *(1947): "The creator of this famous feature, Eugene L. Ahearn, seemed to take a savage delight in fat awkwardness; it is the very repulsiveness of these boarding house creatures that makes us laugh at them and gives them their queer fascination. . . . Ahearn is a natural funny-man and gravitated easily from a job as sport cartoonist into that of comic artist. At one time Ahearn lived in the classic boarding house he has created and its details have permeated his life; he gives us, it seems, its very smell, compounded of warmed-over food and cheap brown varnish touched with a dash of sofa dust."*

The panel began in 1921 and, despite what you hear to the contrary, it is still being offered by Newspaper Enterprise Association. It is signed "Carroll and McCormick" these days.]

Costa Tsiokos
121 West St.
Newburgh, N.Y. 12550

I really loved your Summer 1984 issue.

Thor is one of my favorite characters and has been ever since Walt Simonson took over the writing and drawing chores. I appreciated the interview.

I also appreciate the price guide at the back of your magazine and your comics grading condition chart.

OUR BOARDING HOUSE ©
with Major Hoople ©
I SEE YOU'VE BEEN ENTERTAINING A LOT OF OFF-KEY CANARIES WITH YODELING EXERCISES! — IF THIS IS A SOCIAL IDEA, YOU'D BETTER HIRE A HALL — YOU'RE SCORCHING MY EARDRUMS.
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JUST TO GET THINGS STRAIGHT =
10-23
MAJOR HOOPLE, AS HE FIRST APPEARED IN "OUR BOARDING HOUSE," SHORTLY AFTER THE PANEL STARTED IN 1921.
AMOS, I TALKED A BUDDY INTO LETTIN' YOU HAVE AN EXECUTIVE JOB! IT STARTS RIGHT OFF SO DON'T RUN OFF TO NO MOUNTAIN TO THINK ABOUT IT!
TOM'S IDEA OF AN EXECUTIVE POSITION IS THE INSIDE MAN ON A GARBAGE TRUCK! BUT IF I ARGUE, MARTHA WILL DEFEND HER BROTHER TOOTH AND CLAW!
HOW NICE! UNFORTUNATELY, I —
HE'LL TAKE IT!
MARTHA MAKES UP HIS MIND =
3-12
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(Left:) ***Our Boarding House*** *as it was shown in Coulton Waugh's* ***The Comics*** *(reissued in 1974 by Luna Press). This is the panel for Oct. 23, 1946. (Right:)* ***Our Boarding House*** *for March 12, 1984.*

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My favorite article was on E.C. Segar, the creator of Popeye the Sailor! I really hadn't known who created this character. Well, now I do!

I have a question, however: In the Popeye animated shorts that are on weekday afternoons and have more crude animation, Popeye usually fights a villain named Brutus, who is a civilian. In others, however, the villain is named Bluto and is usually portrayed as a sailor. How is this?

*[Bluto was, as you saw in **CC** #4, a sailor and opponent to Popeye in 1932, which is when production of the first animated Popeye cartoons was under way. By that fluke, Bluto became the Perpetual Popeye Villain.*

*Popeye retired as a theatrical cartoon character in 1957, because of (says Leonard Maltin in his excellent **Of Mice and Magic**) "the sale of the entire **Popeye** cartoon backlog to television that year."*

*(Maltin goes on:) "[In the early Sixties, Paramount's Seymour] Kneitel and the Paramount studio were hired by King Features as one of the suppliers for its new package of television cartoons. Executive producer Al Brodax wanted to make 212 new **Popeyes**, 50 **Beetle Baileys**, 50 **Krazy Kats**, and 50 **Snuffy Smith** cartoons — all in the space of two or three years. The logistics were staggering, and no one animation house could handle it all."*

Though we can't pinpoint the time at which the shift in name was made for Popeye's rival, we assume it came during the made-for-TV cartoons days. Whether it was made because Brutus is a "real" name, out of fear over possible confusion with Pluto, from lack of knowledge of the name's origin, or sheer carelessness, we do know the name was changed for some cartoons.]

Joe Moyer
948 Grandview Ave.
Greensburg, Penna. 15601

Would you please explain the difference between these covers?

Are they both collectible, or is one a reprint?

[Cover corners are shown to the right. The one with the Spider-Man face was designed for issues destined for the direct-sales market. The one with the lines and bars shows the UPC Code and is designed to be "read" by a scanner at a checkout counter.

Since few, if any, comics shops use checkout scanners — and the comics are distributed via a different network — comics for shops don't need the UPC Code. Some direct-sales titles carried coding for a time.

Not all comics you'll find in comics specialty shops carry different markings, but many do. Their value is — at present — no different than that of the UPC-Coded comics, and both are printed virtually simultaneously and in very large quantities, so neither version is scarce.]

David K. Farley
219 S. B
Wellington, Ks. 67152

I would like to request copies of ***The Comics Buyer's Guide*** and ***Movie Collector's World***. I was one of the original subscribers to the latter but then, in the parlance of the comics world, I gafiated and lost touch with the newspaper.

Recently I have reentered the world of film collecting and, as always, the paper is indispensable — but I don't have it. I love it. I need it. I've got to have it.

I find ***Comics Collector*** mostly fascinating, especially the Segar article in issue 4. The *Shadow* article was very interesting, but it should be noted that the role of The Shadow on film was originated by Rod La Rocque in a series of mysteries for Grand National beginning in 1934.

How about an article on comic books starring famous comedians like Laurel and Hardy, The Three Stooges, Martin and Lewis, Abbott and Costello, and Bob Hope, including some of the very odd efforts like the two *Supermans* to feature Don Rickles.

How about an article on the many movie-star comic strips of the Thirties?

How about something on Al Kilgore?

How about a look at the all-time worst comic books since the beginning of time?

How about those Dodgers?

*[("Gafiated," for latecomers, means he **Got Away From It All**.)*

*We sent you copies of **CBG** and **MCW** — and we'll send samples to anyone who requests them. We wouldn't dream of standing in the way of someone who **has** to have copies.*

*We'll keep our eyes out for manuscripts on the topics you suggest. (Al Kilgore, for those unfamiliar with his work, was one of the finest caricaturists in the business. His best known cartoons were those dealing with movie and TV stars, and he drew the **Bullwinkle** comic strip. He died last year, killed by a clot which blocked a vital blood vessel.)]*

Marge

Thank you ever so much for sending me the copies of ***Comics Collector***! I thoroughly enjoyed your article about Little Lulu and her career and think it is just *great*!

Erin M. Kelley
503 S. Lang Ave.
Pittsburgh, Pa. 15208

A thought just occurred to me (in the middle of history class) that would make a good article for ***Comics Collector***.

In the "Comics Lexicon" feature of your Summer 1984 issue, you mentioned (several times, in fact) the Comics Magazine Association of America.

You also talked about the Comics Code and about *Seduction of the Innocent*. I know a bit about these, since I did a report on the Kent State shootings for American History — and discovered that "comic" comes shortly after "colleges and universities" in an encyclopedia. Still, I would like to know more.

I think you should do a story on the Comics Code. Just what does it say?

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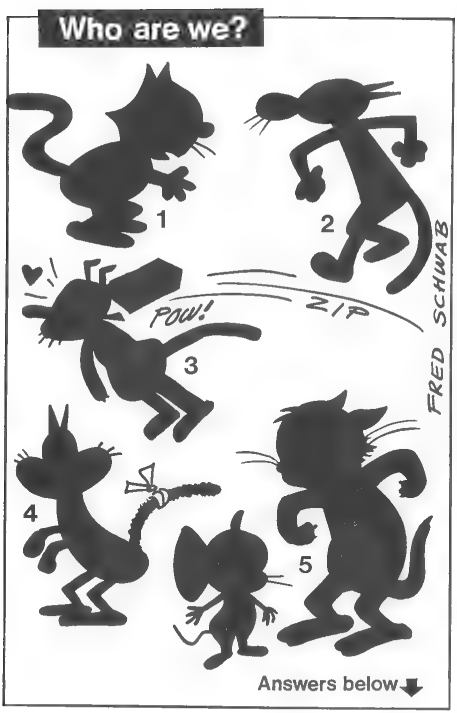

① FELIX THE CAT © KFS. ② KITTY/ POLLY AND HER PALS. ③ TOM AND JERRY © MGM. ④ SPOOKY/SMOKEY STOVER © CT-NEWS. ⑤ KRAZY KAT © KFS.

Has it been changed since first established? How? How much weight does the CMAA pull nowadays? Why has Marvel dropped the CCA symbol from some of its comics? Do the large companies even worry about being censored?

I think many others would be interested in such an article. Also, do you have any plans to do a piece on *Elfquest*? I would enjoy it, too.

Overall, I think your magazine is very good. It's informative; both a new collector and a more experienced one can learn something new from it.

My only complaint is about the quality of some of the writing. The stories on *X-Men* have been particularly bad in that area: unorganized and containing sentence fragments and other spelling and grammatical errors. I think this should improve as the magazine matures.

Please accept this criticism in the manner it is intended — not as censure, but as a guideline for improvement.

I've learned a lot from ***Comics Collector*** — things that I, as a moderately experienced collector, would be embarrassed to ask!

So keep up the good work. I'll be with you. And please consider my ideas.

(P.S. Another good story would be "How to Write a Fan Letter to Your Favorite Artist/Writer/Etc." or "Who *Really* Writes the Lettercol?" or "What Happens *after* They Get the Letter?")

[Your Comics Code article suggestion is excellent — and the questions you want us to answer are pertinent, indeed. We'll start working on it and hope we don't spoil anything for you by saying that the Code ***has*** *changed since its inception — and that DC, too, has titles without the Code seal of approval.*

Elfquest *is one of our favorite titles, and we've had an article on it in the planning stages for some time. (Did you know that* ***Elfquest*** *was Waldenbooks'* ***sixth****-best-selling title for 1983? Only George-Lucas-associated titles did better.)*

Moreover, Wendy Pini is cooperating with us on a "Women in Comics" project you'll find in ***Comics Collector****'s next issue. Don't miss it!*

We appreciate ***all*** *letters for us that are intended to be helpful — and yours is much appreciated! We like your "How to Write a Fan Letter" idea, too — and will try to come up with that article, as well.*

As to who writes the lettercol — well, ***you*** *just wrote part of it.]*

Bill Teichert
1103 Eldridge Dr.
Kalamazoo, Mich. 49007

Could you possibly review new titles released by DC (like *Deluxe Teen Titans* and *Deluxe Legion of Super-Heroes*) and other companies? This would make a great new feature.

Why do you have the Price Guide and Photo Grading Guide in two consecutive issues? Isn't reprinting the features a waste of space?

[Comic-book reviews are outdated by the time our quarterly can appear on sale. Reviews ***do*** *appear in our weekly newspaper (****Comics Buyer's Guide****), and we'll send you a sample. Our price guide is updated every issue, because prices are constantly changing; our photo guide is kept so readers have a constant reference.]*

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The Chronicles of Judge Dredd: Judge Child *Books One-Three by John Wagner, Mike McMahon, Ron Smith, and Brian Bolland. 64 pages per volume, B&W with color covers. Titan Books Ltd. Softcover. $7.95 per volume.*

Since Eagle Comics is already reprinting the *Judge Child* series in color in five Baxter paper comics, you would have to be a bit of a nut to shell out more than three times the amount of money you'd spend on the comic books to put these three black-and-white volumes on your bookshelf. Yeah, a nut — or, as we call them in the comic collecting world — a completist. I'm a completist. If I'm crazy about a certain series or the work of a certain cartoonist, I'm the type who wants to have it *all*.

I'm also a purist. I want the undiluted version. And, as far as I can tell, the undiluted version of *Judge Child* is that found in the black-and-white volumes.

This series was originally drawn for publication in a squatter format than that used in American comics, so, when these pages are printed in the color version, they've been fiddled with a bit — borders have been extended, and drawing has been added (or cropped away). Also, this feature was originally serialized (in the British comic *2000 A.D.*) in short chapters — and in some cases, splash pages for individual chapters will be dropped (Ron Smith's drawing of Judge Dredd on the auction block, which begins Chapter 2, for instance). On the other hand, the comic-book version has brand new covers drawn by the incredible Brian Bolland. What's a poor comic-book nut to do? Buy both versions? I guess *I*'ll have to.

By Terry Beatty

Still, for the average comics fan (with an average budget), I'd recommend the comic-book version over these volumes — art changes and all. You'll get the new Bolland covers on the outside and Mike McMahon's tasteful color work on the inside — all, as I previously stated, for less than the cost of one of the black-and-white volumes.

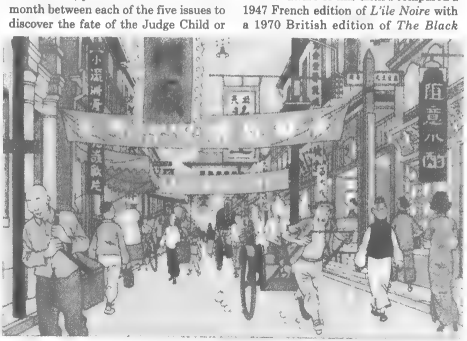
Then, again, if you're as big a Dredd fan as I am, you won't want to wait a month between each of the five issues to discover the fate of the Judge Child or the Angel Gang ("Lemme kill him, Pa! Lemme kill him real good!" "Now, now, Junior boy! Y'all know too much killin' kin make ya go stale!").

You also won't want to wait to see Brian Bolland's drawings of the "Jigsaw Man" or the "Block War" that is the epilogue to this saga. You also — gee, I'm not being a very good consumer guide here, am I? I guess you'll have to do what I do when Roger Ebert says "thumbs up" on a new movie and Gene Siskel says "thumbs down" — make up your own mind.

The Adventures of Tintin: The Blue Lotus *by Herge. 62 pages, full color. Atlantic-Little Brown. Softcover $5.25.*

The publication of *The Blue Lotus* brings the number of Tintin books translated into English and available in the United States to 21 and, whether your book collection contains all the previously available volumes in this series or if you've never encountered the intepid Tintin and his faithful dog Snowy before, I most heartily recommend this volume.

Many Tintin volumes have been redrawn and updated through the years. I was unaware of this until I compared a 1947 French edition of *L'ile Noire* with a 1970 British edition of *The Black*



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Island (and for those of you — including me — who don't read French, we're talking about the same book here). This was done, presumably, so children reading these books in the '70s or '80s wouldn't bother their parents with questions about those funny-looking old airplanes or old-fashioned automobiles.

You can tell a redrawn Tintin volume, not just from the modern props, but from the heavier ink line used to draw the characters and the different look to Tintin's face (his nose is smaller, his face more oval and less round). This means that Tintin-maniacs like myself will not be content with just owning a set of the current editions but will also have to part with our life savings to purchase original editions, as well. (Now I know how those *Classics Illustrated* collectors feel!)

The point of telling you all this is to explain why the publication of *The Blue Lotus* is such an event for those of us who collect the work of the late Herge. This book has been unavailable — until now — in an English language edition, because it could *not* be updated.

The Blue Lotus — or to be more precise, *Le Lotus Bleu* — was first serialized in a Belgian magazine (*Le Petit Vingtieme*) in 1934-5. The story itself is set in Japan and China of 1931 and revolves around historical events of the day. As far as I can tell, not having an original edition to compare it to, this volume has not been redrawn (at least not since 1946, which seems to be the date of its last publication).

Some of the early Tintin books, notably *Tintin in the Congo* have been left out-of-print due to stereotypical portrayals of minority characters. I had assumed that the same might have been true of *The Blue Lotus*, but, thankfully, that is not the case. In fact, *The Blue Lotus* presents a plea for understanding between different cultures — Tintin calls a Westerner on the carpet for mistreating an Oriental friend and later trades stories about their fellow countrymen's misconceptions about each other with a young Chinese — really a quite remarkable (and admirable) attitude to find in a comic strip story drawn in 1934-5.

I won't tell you much about the story, except that it involves kidnapping, political intrigue, and opium smuggling — pretty heady stuff for a book that will no doubt be found in the children's section of your local bookstore. And don't let the fact that the Tintin books are relegated to the children's section keep you from checking out Herge's marvelous art and stories. Just remember that the average Joe on the street thinks all comics are for children anyway — and we know he's wrong, don't we?

Many comic-book collectors like to think of the "graphic novel" as something new, but Herge, who died last year at 75, spent his whole life creating them. Despite a lack of recognition in the United States, Herge was one of the great cartoonists of all time — right up there with Segar and Gould and Caniff. Unlike the output of those cartooning greats, the majority of Herge's work remains in print, in beautiful full-color volumes.

What are you waiting for? Your bookstore awaits.

Charley's War *by Pat Mills and Joe Colquhoun. 64 pages, B&W with color covers. Titan Books Ltd. Softcover $7.95.*

Titan Books is having a field day reprinting British comics in album format for the American audience. Most of the books so far have been in the science-fiction/fantasy category. The one exception (as of this writing — the upcoming, and probably published-by-the-time-you-read-this *Modesty Blaise* volume will change this) has been *Charley's War*, a book that Titan referred to in a recent ***CBG*** ad as "unequivocally, the best Titan album to date."

They'll get no argument from me on that claim. As much as I enjoy the *Judge Dredd* series, those books seem like junk food (though mighty tasty junk food!) next to the five-course meal of a comic book that is *Charley's War*. (I won't get any writing awards for the previous metaphor, will I?)

Pat Mills has written some of the best Judge Dredd tales and b[illegible]itten *Doctor Who* episodes f[illegible]elevision, but with this gri[illegible]ic and human story of World [illegible]lls has established himself as one [illegible] finest writers working in comics.

The format Mills uses in *Charley's War*, using letters to and from the title character to help narrate and provide a poignant counterpoint for the story, is remarkably successful. As 16-year-old British soldier Charley Bourne (who lied about his age to get into the service) is dodging German bullets, we are reading a letter from his little brother. As British soldiers are cut down in their attempts to run from one trench to another, we are treated to a description of a local football (soccer) game — a massacre, Charley's brother calls it — and more soldiers fall. *Charley's War* is full of such moving and powerful images.

Comics fans are quick to hurl superlatives at their favorite four-color fantasies, filling letters pages full of claims that issue so-and-so of such-and-such was a "masterpiece." I am not quick to say such things — I reserve superlatives for works that truly deserve them. *Charley's War* is one of those works.

Joe Colquhoun, a long-time comics pro in England, draws *Charley's War* with great style and a remarkable level of accuracy. Colquhoun's art style can best be described as halfway between John Severin and George Evans. Fans of either of those artists — or of EC's *Frontline Combat* — would certainly appreciate this volume.

And, as brilliant as the Kurtzman-edited *Frontline Combat* was, *Charley's War* seems more moving. Perhaps this is because the Kurtzman war tales were short stories — and we only had to go to Korea or Iwo Jima or Gettysburg for a few pages at a time. *Charley's War*, on the other hand, puts us in the trenches with Charley for 64 pages without letting up — and these are pages *filled* with information.

Each of these big black-and-white pages has about twice the number of panels you would usually find in an American comic book. Because of this, *Charley's War* reads at a different pace, and you certainly don't feel cheated at having paid $7.95 for "only" 64 pages.

Charley's War gets top marks from this reviewer, and I hope the book does well enough in this country to merit the publication of more volumes.

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AEC

ARE YOU MISSING THESE GREAT COMICS?

If you collect *The Teen Titans*, are you getting *all* the Teen Titans stories published recently — or have you been depending on your local newsstand alone for your comic books?

If you collect everything connected with Conan, have you seen three *completely different* Conan-associated comics on sale in specialty shops?

If you have a collection of *E-Man* (who had his own Charlton comic book from 1973 to 1975), have you also collected the 20 issues out so far from First Comics?

If you're a fan of industry giant Jack Kirby, do you have the titles he's produced with Pacific Comics?

In a number of polls in which comics fans chose their favorites for 1983, the *American Flagg* comic book produced winners in a number of categories. Have you ever read it?

Do you like funny comics?
Do you like horror comics?
Do you like adventure comics?
Do you like super-hero comics?
Do you like fantasy comics?
Do you like *comics*?

If you like any type of comic art, you should be looking at the varied fare being offered in the direct-sales market by all of today's comics publishers.

Yes, even Marvel and DC are producing comic books which are not distributed to the nation's newsstands — and you should examine each and every title being offered today.

Some are traditional.

Some are unusual.

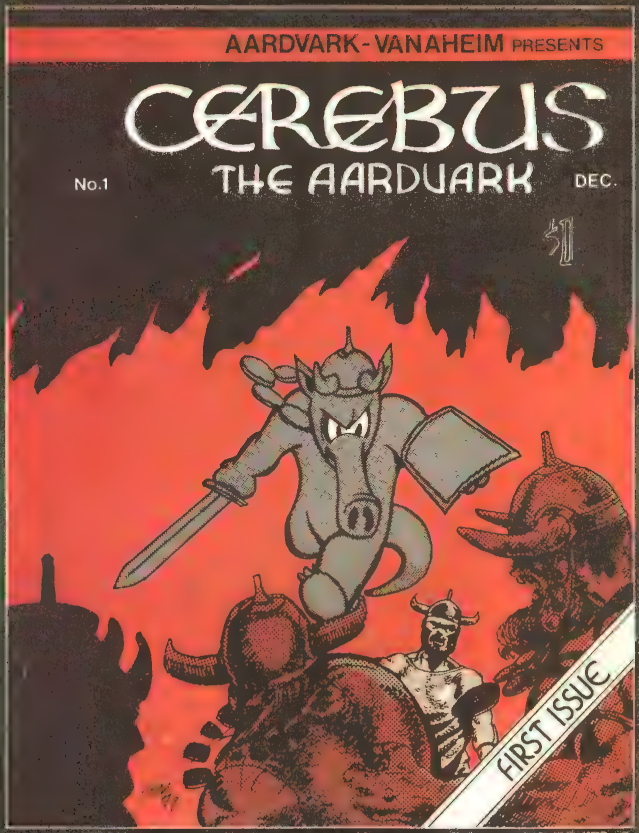
Some of them could become your favorites.

If you *are* getting your comic books from a shop or subscription service already, chances are you haven't really read *all* the titles that are available for you to choose from. You could be missing something great.

It isn't possible to tell you in a few pages all about every character appearing in direct-sales comics. There are too many to cover at length in a single issue of ***Comics Collector***.

There *will* be articles about direct-sales titles in future issues. In fact, *Elfquest* will be a topic of one of our next issues, though you shouldn't wait to read about it before you begin to buy it. And we'll have some coverage of *Doctor Who*, in another issue. (*Doctor Who* has appeared on newsstands — in England. But in this country, you'll have to go to comics specialists to read his comic-book adventures.)

Prices on direct-sales titles are more than a dollar. But don't let that keep you away. If you haven't seen them all, you're in for a treat.



By Will Murray

The Barbarian Aardvark

When you think of "hot" comic books of recent vintage, the characters most likely to pop into your head are Frank Miller's Daredevil, the new X-Men, the new Teen Titans, and Walt Simonson's well-received revamping of Thor. All appear in regular newsstand titles produced by America's Big Two comics companies, Marvel and DC Comics, in full, splashy color.

You're not likely to think of a modest black-and-white item, published in Canada and carrying the puzzling title *Cerebus the Aardvark*.

But you should, because *Cerebus the Aardvark* is *really* hot — hot as a collectible, hot as an investment, and, most importantly, hot as an original, dramatic, satirical, and absorbing comics achievement.

How hot is Cerebus?

So hot that the first issue, dated December 1977 and selling then for a mere dollar, is now worth around $250. No newsstand comic, not *X-Men* #191, not *Thor* #337, has shot up in value so much in so short a time.

So hot that in 1982, some unknown person or persons went so far as to print a bunch of counterfeit copies of that very issue and sell them to unsuspecting comics dealers in New York City, San Francisco, Dallas, and other cities at $25 each. It was a modest price, considering that at that time mint copies were changing hands for more than $200, but the counterfeiters unquestionably made a killing. No one knows how many phonies of *Cerebus* #1 are circulating among comics collectors — estimates range from 1200 to 12,000 copies. But the real item is so scarce (only 2,000 were printed compared to the five- and six-figure print runs of newsstand comics) that even the spurious version is selling in some quarters for $40.

That's how hot *Cerebus* is.

But who, or what, is *Cerebus*?

Initially, it might have been described as a funny-animal takeoff on Marvel Comics' version of *Conan, the Barbarian*, as drawn by Barry Windsor-Smith.

Cerebus was a three-foot-tall, furry, gray barbarian from the Northlands of his world (a long-forgotten world based on that of Robert E. Howard's Hyborian Age, where Conan roamed). The aardvark came complete with horned helmet, sword, and three medallions on his chest, just like the early Conan.

Mean-eyed and long-snouted, the Cerebus of 1977 no more resembles the Cerebus of 1984 than the Donald Duck of 1934 resembles today's version. The clunky, perpetually cross aardvark of *Cerebus* #1 slowly metamorphosed into the cuter, shorter-snouted, more expressive earth-pig who has earned 20,000 readers to date.

The creation of a young Canadian artist named Dave Sim, *Cerebus* grew from a publishing adventure of Sim's then-girlfriend, Deni Loubert, to an ambitious undertaking. It has spawned the publishing house known as Aardvark-Vanaheim, and Sim has committed himself to telling the story of Cerebus in 300 issues — no more, no less.

It was a daring and exacting plan for someone who wrote, drew, inked, and lettered the monthly issues without benefit of assistants. With more than 60 issues now completed, Aardvark-Vanaheim is not only thriving, but threatening to be one of the first companies to produce a comic *book* that isn't a misnomer.

Sim has been most often compared, as a writer and an artist, to Will Eisner of *Spirit* fame. At the same time, comedic influences as diverse as the Marx Brothers, Warner Brothers Cartoons, Monty Python, and almost any situation com-

The first issue, dated December 1977 and selling then for a mere dollar, is now worth around $250.

© 1983 Dave Sim

Pages from issues #51, #52, and #55 (June, July, and October 1983) show only a few of the variety of characters parodied by Sim: Michael Moorcock's Elric of Melnibone, Groucho Marx, Wendy Pini's ***Elfquest*** *characters, and Wolverine. These pages use fairly traditional comic-book layout and continuity, but Sim also makes heavy use elsewhere of blacks, whites, unusual borders, and blocks of text.*

edy in existence continually crop up in his work.

Biting satire, especially political satire, is a hallmark of *Cerebus the Aardvark*. But Sim adroitly combines his many influences so that, by some alchemy, even the most basely derivitive elements seem fresh, inventive, and original.

Take Cerebus himself. Nothing like him has appeared before. He's a talking, intelligent aardvark in a world of humans who recognize that he's different — and sometimes realize he's an aardvark — but nevertheless elect him prime minister of the city-state of Iest. Apparently a cartoon animal, Cerebus is stubborn, dangerous, greedy, manipulative, cruel, cunning, and self-indulgent. He is also funny, touching, easily led, and occasionally heroic.

Cerebus is surrounded by a revolving cast of characters who move in and out of his life at the most unexpected moments. Like the earth-pig himself, they don't simply appear fullblown, but instead unfold over real time as distinct, motivated personalities. They include: Red Sophia, a dippy version of Marvel's Red Sonja; Bran Mak Muffin, an oblique take-off of Robert E. Howard's Pict warrior, Bran Mak Morn, who just happens to believe Cerebus is the reincarnation of the aardvark-god of the Figts (Sim's version of the Picts); Elron, out of Michael Moorcock's Elric of Melnibone by way of Foghorn Leghorn; Lord Julius, a Groucho Marx clone and Palnu's ruler; and Sim's most outrageous character, the Cockroach.

The Cockroach is an unbalanced super-hero with delusions of grandeur and he obviously functions as a poke at mainstream comics heroes. He first appeared as a take-off on Batman but in each reappearance has sported a new costume, identity, *and* origin. So far, he's emulated Captain America (Captain Cockroach), Moon Knight (Moon Roach), and the X-Men's Wolverine (Wolveroach). Wolveroach appeared in a recent three-part series that drew complaints from Marvel, which said it felt Sim's parody was *too* close to the real thing and could jeopardize Marvel's copyright.

The Cockroach acts as something of a recurring nemesis for Cerebus (although this description might apply to 75% of the book's supporting cast), and the two can't stand each other. However, in some respects the aardvark, like the Cockroach, is a creature of many roles.

Cerebus has been a magician's apprentice, mercenary, diplomat, and prime minister. Most recently he was appointed Eastern Pontiff of Estarcion, Sim's name for the earth-pig's milieu.

About the only thing that hasn't changed is Cerebus' penchant for referring to himself in the third person, as in, "You said Cerebus couldn't take care of himself and Cerebus proved you *wrong*!"

The name "Cerebus," by the way, came from Cerberus, the three-headed dog of Greek mythology — complicated by the fact that Deni Loubert had thought "Cerebus" was the *correct* spelling. Once she realized her mistake, she and Sim decided it was the perfect name for the earth-pig.

A typical early Cerebus story — and one of the best — was "Black Magiking" in issue #13. Wandering through Lower Felda, Cerebus was hauled before a council of priests and accused of witchcraft. Assuming the earth-pig to be a creature of the local sorcerer, Necross the Mad, the high priest dragged Cerebus to Necross' tower and sent him inside. Necross was thought to be responsible for various magical crop failures and droughts. He was also, to put it mildly, looneytunes. Necross claimed he wasn't responsible for the problems in Lower Felda, because, he said, "I'm too busy trying to find a way to destroy the universe."

"The whole universe?" asked Cerebus. "Isn't that rather *drastic*?"

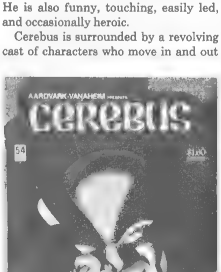
"I prefer to think of it as suicide on a somewhat grander scale."

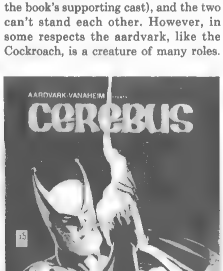
Necross was the creator of Thrunk, a 16-foot stone giant the sorcerer intended to bring to life — once he figured out what to do with Thrunk afterward. As it happened, the high priest solved the problem when he mortally wounded Necross.

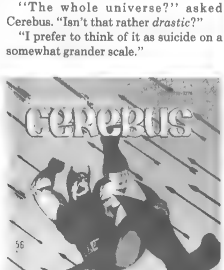
"*An arrow?!* He always used *incantations* before! What a time to start operating on a *physical* plane!"

Necross died, but his spirit animated the stone monster ("Why — the biggest threat I face *now* is *erosion*."), and when the priest and his mob stormed the room they ended up as sticky blotches on the bottoms of Thrunk's feet.

Cerebus made a hasty exit, leaving







© 1983 Dave Sim

Marvel Comics asked for an end to "Wolveroach" after three 1983 issues in which The Cockroach parodied ***X-Men*** *character Wolverine. A further glimpse of Sim's parody can be found in the page reprinted earlier in this article.*

Necross/Thrunk trapped in his own tower, bawling, "I'm going to count *ten* and if someone doesn't get here . . . *I'm in big trouble!*"

The episodic nature of Cerebus' adventures gave way to a multi-part epic account of Cerebus' rise and fall as Prime Minister of Iest, which began in issue #26 and ended with the 50th issue. Loosely based on the political career of Richard M. Nixon (including a six-issue segment sub-titled "Cerebus' Six Crises") the "High Society" issues (as they are called) made up as intricate, convoluted, character-choked, and hilarious a comics story as could be imagined.

Cerebus started off being appointed supervisor of Lord Julius' kitchen staff but enjoyed a meteoric rise under his whacko mentor's wing until he fell under the sway of Lord Julius' ex-wife, a tough, manipulative woman named Astoria (one of the increasing number of "serious" characters in the series), who masterminded Cerebus' campaign to beat Lord Julius' candidate for Prime Minister: a goat!

The campaign culminated with Cerebus' election in #44, "The Deciding Vote." This may have been the single funniest single story to date, and from there on, it was all downhill for Cerebus, if not for his readers.

Despite the intensely political nature of the "High Society" series, Sim's humor, pacing, and characterization never failed. If anything, the tighter continuity and many plot threads impelled him to excel in areas where he was already proficient. And, oddly enough, it seems to have been during "High Society" that *Cerebus the Aardvark* picked up the greatest number of new readers.

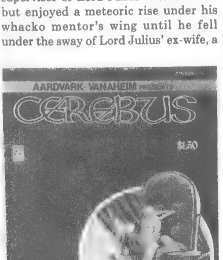
Some readers complain that it's too difficult to come into the series now, because there is so much going on that depends upon an understanding of past events. Whereas this may be true of a few issues, for the most part the story is still accessible to newcomers. The trick seems to be to pick up three or four consecutive issues and read them in their proper order. Few fans seem to be able to resist the legendary aardvark once they sample a slice of his life.

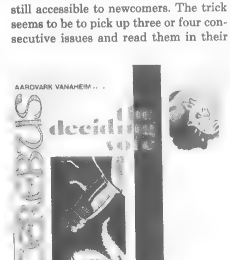
At this point, it's still comparatively easy to enter the world of Cerebus. About half of the sixty-odd issues are still in print, and twice a year Aardvark-Vanaheim puts out *Swords of Cerebus*, a reprint volume containing four consecutive issues, new material, and background notes by Sim.

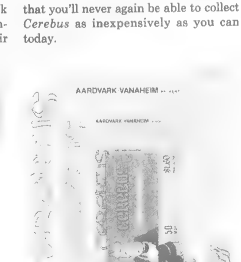
But low print runs, an ever-increasing audience (which seems to include a lot of people who don't normally read comics), and increasing demand for back issues may soon make these early issues, already considered scarce, almost impossible to find.

It's also worth remembering that Robert M. Overstreet's *Comic Book Price Guide* has not listed *Cerebus*, so back issue prices are determined entirely by supply and demand in a particular store's area, not by nationwide agreement as to their values. But, beginning with Overstreet's 1985 edition, *Cerebus the Aardvark* will be listed. While no one knows the price that will be determined, it's a safe bet that you'll never again be able to collect *Cerebus* as inexpensively as you can today.

Low print runs, an ever-increasing audience, and increasing demand for back issues may soon make these early issues, already considered scarce, almost impossible to find.







The "High Society" sequence ran for more than two years, with Cerebus elected Prime Minister in #44. The 25-issue story was filled with social and political satire, as well as slapstick comedy and comic-book parody.

Start now. You won't regret it, as a reader, as a collector — or even as an investor.

But watch out for that counterfeit #1! There are a lot of them out there, but according to publisher Deni Loubert, you *can* tell the difference. "If you take a look at the first couple of pages, what you're going to see is a lot of fading out and a lot of the tone running together, which you're not going to get in the original book. Also, the red on the cover is the wrong red. [The counterfeiters] used 'Magenta.' 'Magenta' is the name of the color. We used the color 'Warm Red.'"

If someone offers you a copy of *Cerebus* #1 with a pinkish-red cover, don't be fooled!

What's the Direct Market? And How Did It Get Here?

By Maggie Thompson

Comics collectors in the '60s bought their comics at their local newsstand. If the owner of the stand didn't carry a particular title — or a particular publisher — the collector was out of luck.

In the college town where we bought our comics in 1961, three stores carried comic books — but only one carried Marvel Comics. Only one store had any copies of *Fantastic Four* #1, and most of the copies it had were in poor shape.

In some areas, then, *no* store carried the comic which can bring $1100 in mint condition today. That's one reason for the high price of that issue now.

Comics fans faced the same situation throughout the '60s and well into the '70s. Whereas comics had been widely available across the nation a couple of decades earlier, they were hard to find in more recent years.

But, as the '70s progressed, a major change occurred in comics buying.

More and more people became interested in selling comic books in specialty shops. More and more titles became available from fans who loved comics so much that they wrote, drew, and published their own. The so-called "hippie" counterculture contained fans who produced their own comics for sale in their own shops.

And a teacher who sold comics from his home in Coney Island in his spare time approached Marvel and DC to try to arrange comics distribution independent of the "returnable" distribution system then in effect throughout the country.

At that time, comic-book companies sold comics in bulk to national distribution firms on a returnable basis. This meant that the companies printed three or four times as many copies as they knew could be sold. These masses of comics were distributed to stores. At the end of the "on-sale" time for an issue, all copies which hadn't sold were returned to the distributor, which would give the store a credit for unsold issues and, in turn, receive a refund for the unsold copies from the publisher. (Usually, the physical issues weren't returned. A portion of the cover was sufficient evidence that a copy hadn't sold. In some cases, coverless copies were then illegally sold at reduced prices.)

Obviously, distributing comics on a returnable basis involved considerable bookkeeping and waste for all involved.

Phil Seuling, a long-time fan and comics dealer, examined the problems of returnable sales and the longings of fans who wanted a reliable source for all current comics. Seuling came up with the concept of the direct-sales system of non-returnable comic books and made it work.

Simply put, the comics companies would receive an advance order for a specific number of a specific issue. The order would be guaranteed in that amount — and no credit would be asked for issues the distributor (Seuling) couldn't sell. In exchange, the companies would charge him a much lower per-issue cost than they would charge regular newsstand distributors.

This meant costs could be cut all around, the companies could get a speedy sales response on new titles, and comics shops could even get issues before the newsstands in their towns could get issues from the printing plant.

Phil Seuling died Aug. 21, 1984, and the statements from those involved in the field convey some feeling of the importance of his contributions to it:

From Bud Plant, distributor:

> I first met Phil in 1970. I was 18 and dealing in old comics. Four other fans and I drove to New York for his convention *[an annual New York City convention, which Seuling ran for more than a decade]*, and he and his family took us in as if we were old friends. We took over the living-room of his 13th floor, two-bedroom apartment; we became 'gofers' at the convention (when we weren't dealing); and we learned not only about comics, conventions, and dealing, but about life and people outside of California suburbia. For the next decade I never missed a JulyCon.
>
> Phil taught me much. When I was a naive California comic-book fan, he helped me to survive in the often-hostile world of business. He taught me how to negotiate with the big publishers. He pointed out that getting the best possible deal was a duty I had to my employees and my customers. We worked together on countless purchases, many in the early '70s, when we were the only ones distributing fanzines and comics-related items.

But, in addition to those small-circulation publications, there was soon added another facet to the comics field — a facet that has grown into a jewel of its own (to continue the labored metaphor): the independent comic book.

Bud Plant explained the new market to potential dealers in a letter written in 1984:

> Phil *created* direct comic distribution. He was the man who went to Marvel, and later broke through to DC, convincing the comics companies to sell non-returnable through specialty shops. Comics publishers today are strong and profitable, far from he faltering state they were in when Phil began direct distribution in 1975. He began dealing under his own name and later incorporated with his partner, Jonni Levas, as Sea Gate Distributors, Inc.

> Traditional book and magazine distributors buy and sell on a *returnable* basis. The newsstands, drug stores, grocery stores, and book stores that they service *return* any unsold material for credit. In turn, the distributor returns unsold copies to the publisher, again for full credit. These distributors offer discounts ranging from 20% to 44% off cover price.
>
> Bud Plant, Inc., is one among a small and unique group of distributors that ser-

vice what is called *The Direct Market*. We buy and sell on a *non-returnable* basis. Our customers are comic-book stores, comic-book mail-order dealers, science-fiction stores, and other specialty dealers. We offer our customers 40% to 50% off (up to 55% on new comic books) *because* they are *not* allowed returns. We specialize in books, magazines, posters, prints, and other items that deal with *comic books and comic strips, fantasy and science-fiction art and writers, cinema* (particularly make-up and special effects), *television*, and other special subjects.

The beauty of this system is that in the Direct Market we are specialists in the material that we handle and we have a good idea of what we can sell. In exchange for greater discounts than those in traditional distribution, we prevent the enormous wastes involved in the *returnable* market. Traditional publishers often print more than twice as many copies as can be sold; these excess copies are then returned and/or destroyed. Handling and bookkeeping costs are incurred. These costs, and the costs of printing and distributing the destroyed or returned copies, must be covered by a higher cover price and a lesser discount to distributors and retailers.

The Direct Market has been growing very rapidly since its beginning in the '70s. Direct Distributors now handle well over 50% of new-comics sales for the two largest comic-book publishers, Marvel Comics Group and DC Comics. These two companies, and many enterprising new publishers, now produce major products *exclusively* for Direct Distribution. These items will never be handled through traditional book and magazine outlets.

Bud Plant (of California) and Sea Gate (of New York) are not the only distributors who handle material for comics shops today — and no one knows exactly how many shops there are across America.

© 1984 First Comics, Inc.

One line of shops is Comics & Comix, which sent out a publicity letter in 1984. Information in that letter gives a picture of what has happened in some parts of the country:

> Comics & Comix was founded Sept. 5, 1972 in Berkeley, Calif. From 1972 to 1978, we placed our emphasis on external expansion and had established six locations by the latter date.
>
> There were fewer than 25 stores of our type in the country in 1972, as compared with an industry estimate of 3000 today. We are in a financial, organizational, and physical position to expand and will benefit accordingly from the growing interest in comics, science fiction, fantasy, role-playing games, toys, and related merchandise.
>
> Although many small businesses have failed during this period of economic difficulty, Comics & Comix posted substantial gains. The explanation: A large percentage of our sales fall into the category of stationary entertainment: If a person cannot afford to go out for entertainment, he will pick up a book or magazine to read at home.

Though *Newsweek* featured Comics & Comix in its Dec. 12, 1983, issue, that chain is by no means unique among specialty shops around the nation. Many others began a decade or so ago, and many have continued to do excellent business because comics buyers know that a comics shop is one place they can get all the current comics — including the Direct Market titles.

> • The one problem that seems to strike direct-sales publishers comes when they combine a publishing arm with a distribution arm. In such combinations, one or the other seems to suffer. One such oganization, Capital City, left publishing to concentrate on its successful distribution company. Its lead title, *Nexus*, found a home at First Comics and resumes publication this December.

Direct-Sales Titles from DC

America vs. the Justice Society (to come this fall)
Camelot 3000 1-12
* *The Immortal Dr. Fate* (to come this fall)
* *Green Lantern/Green Arrow* 1-7
§ *The Hunger Dogs*
The Legion of Super-Heroes 1-
* *Man-Bat vs. Bat Man* 1
* *Manhunter* 1
§ *The Medusa Chain*
* *The New Gods* 1-6 (reprint with new ending)
New Talent Showcase 1-
The New Teen Titans 1-
The New Teen Titans three anti-drug titles, the first two available via direct sales
The Omega Men 1-
Ronin 1-6
§ *Star Raiders*
The Vigilante 1-
§ *Warlords*

Direct-Sales Titles from Marvel

Alien Legion 1-
Amazing High Adventure 1
* *Captain America Special Edition* 1-2
* *Conan Special Edition* 1
Coyote 1-
Dazzler 1 (two editions, due to printer error)
§ *Dazzler the Movie*
§ *Death of Captain Marvel*
Doctor Who 1-
§ *Dreadstar*
Dreadstar 1-
* *Dr. Strange Classics* 1-4
* *Dr. Strange Special Edition* 1
§ *Elric*
* *Elektra Saga* 1-4 (rearranged and edited with some new material)
Fantastic Four Roast 1
* *Fantastic Four Special Edition* 1 (with some new material)
§ *Futurians*
Generic Comic Book 1
§ *God Loves, Man Kills* (*X-Men*)
§ *Heartburst*
Ka-Zar 10-34 (#12 had two editions, due to printer error)
§ *Killraven*
* *Kree-Skrull War* 1-2
Marvel Age 1-
Marvel Fanfare 1-
Marvel Fumettis 1
Micronauts 38-59
* *Micronauts Special Edition* 1-5
Moon Knight 15-38
* *Moon Knight Special Edition* 1-3
§ *New Mutants*
Obnoxio vs. The X-Men 1
* *SHIELD Special Edition* 1-2
Silver Surfer 1
Six from Sirius 1-4
* *Spider-Man/Daredevil* 1
§ *Star Slammers*
* *Starlord* 1
§ *Superboxers*
§ *Void Indigo*
* *Warlock* 1-6
* *X-Men Classics* 1-3

• Some direct-sales comics seem to be born as gags.

Marvel's *Generic Comic Book* is a case in point. Its cover was black and white and proclaimed it as containing: "One neurotic Super-Hero type with a variety of personal problems; one bad-guy bent on world domination through arcane means; assorted villainous henchpeople; the hero's nefarious employer, pathetic family, and well-endowed girlfriend; a plot containing a conflict, a subplot, a resolution, a plot twist, and as many fights as it takes to fill up the rest of the pages." The author and artist were not credited.

• In many cases, creators retain full rights to their creations. Whereas comic-book creators used to have to give up financial interest in what they did, many artists and writers for direct-sales comics own what they do. Contracts providing creators' rights were pioneered by such independent companies as Pacific and Eclipse.

As a result, artists and writers are working harder than ever to produce comics that will sell well — because their incomes are *directly* tied to what they create. As another result, comic-book characters now go with their creators, from publisher to publisher.

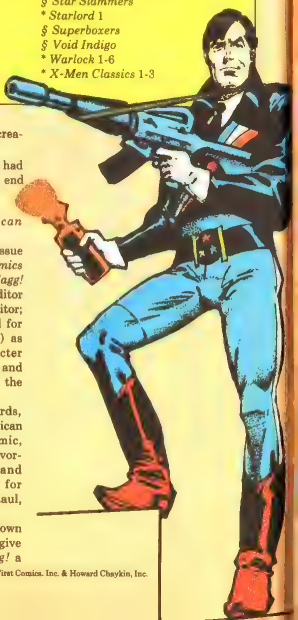
Groo and *Ms. Tree* will each have had three publishers in one year by the end of 1984.

• In fan polls for 1983, *American Flagg* was a runaway hit.

In a year which saw the "hot" issue *Thor* #337, the readers of *The Comics Buyer's Guide* placed *American Flagg!* high in its eligible categories. Its editor (Mike Gold) was voted Favorite Editor; its first story ("Hard Times") tied for first place (with the *Thor* story) as Favorite Story; its central character (Reuben Flagg) tied with Batman and Cerebus as Favorite Character; and the title itself won as Favorite Comic.

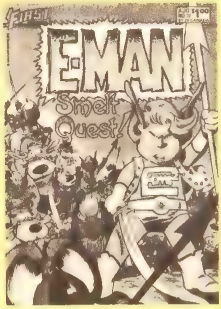
In British fandom's Eagle Awards, *Flagg!* did even better in the American categories, winning Favorite Comic, Favorite Writer, Favorite Artist, Favorite Story, Favorite New Title, and Favorite Character. It even won for Favorite Supporting Character (Raul, the talking cat).

In fact, one fan club even held its own awards, saying it was doing so to give comics besides *American Flagg!* a chance to win something.



• 1984 First Comics, Inc. & Howard Chaykin, Inc.

• Frank Miller did a the limited-series, direct-sales *Ronin* for DC. Two fans did a take-off on the ninja story, published it themselves, and gained national publicity. Their *Teenage Mutant Ninja Turtles* were a runaway success and required a second printing almost immediately.



[The Marvel and DC lists above were provided by Paul Levitz of DC and Carol Kalish of Marvel, whom ***Comics Collector*** *thanks publicly. Untangling the web of titles — which sometimes seem to go into and out of direct sales with blinding speed — would have been a complex job without their help.*

In the lists above, "§" indicates a graphic novel, and "®" indicates a reprint. When no number is given, the title was a one-shot, not part of a series. When a number is given, followed by a dash but no additional number, the series is still being published. In the case of some limited-number series (e.g., ***Camelot 3000****), the number of issues in the series has been given, although the conclusion has not yet been printed. We have tried to avoid listing some which have been listed as "forthcoming" but are not yet on sale — as is the case with the upcoming* ***Starstruck*** *and* ***Swashbucklers****, both Marvel graphic novels.*

We have not included as "direct sales" titles those trade paperbacks which did not appear on newsstands but were widely available in bookstores: ***Marvel Team-up Thrillers****,* ***Frankenstein****,* ***Marvel Try-out Book****,* ***X-Men****, and* ***Iron Man****.]*

• Even some popular newsstand titles have found greater success in the direct-sales market. *The Legion of Super-Heroes* has a dedicated following, but most of them are comics fans, so it made sense to aim the title at comics shops for best sales.

• Direct-sales artists and writers are producing comics for an audience that knows and collects comics. This means that the creators can assume familiarity with other comics. *This* means that they can do stories with in-group references and jokes.

Aardvark-Vanaheim's *normalman* consists almost entirely of parodies of other comics. *E-Man*, *normalman*, and *Cerebus* did take-offs of Wendy Pini's *Elfquest* characters.

Some even parody themselves. Artist-writer Fred Hembeck was assigned the job of putting together a comic-book roast of The Fantastic Four, and virtually the entire Marvel universe gathered to make gags about the group that began the current world of Marvel.

• Direct-sales profits are so good that DC took two of its most popular titles, *The New Teen Titans* and *The Legion of Super-Heroes*, to introduce a new concept in direct sales: the "hardcover-softcover" plan. DC publishes — for direct sales only — deluxe editions of new Titans and Legion stories, while it publishes the regular, newsstand versions, as well. About a year after the

start of the plan, DC will *reprint* the deluxe material in the newsstand editions.

In this way, the company will eventually benefit from selling each title in two formats.

• Since costs can be kept under control, direct-market titles do not have to sell as many to be profitable. This lets the companies experiment with titles and creators whose sales might not be sufficient to maintain a newsstand comic book.

DC's *New Talent Showcase* provides a forum for new creators.

• The direct-sales market gives a home to fine comics which don't fit the super-hero mold.

The unusual and funny adventures of Neil the Horse have attracted enough of an audience to make possible T-shirt sales of the character. And *Journey* has a steadily growing following, as readers discover the unusual aspects of what seems to the casual browser to be a western comic book. (It isn't.)

• Also available among direct-sales comics are compilations of reprinted material: collections of classic stories and reprints of old titles.

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How Can I *Find* Direct-Market Comics?

There are three sources from which comics collectors can get direct-market comic books.

(1) *Subscribe to some titles from their publishers.* You'll find in some advertisements or in some direct-market comics themselves information on how to subscribe.

For example, a subscription to First Comics' monthly *E-Man* is $15 for 12 issues in the U.S., $17 in Canada, and $32 foreign rate — all in U.S. funds — from First Comics Inc., 1014 Davis St., Evanston, Ill. 60201.

(2) *Subscribe to virtually all direct-market comics with a subscription service.* You'll find ads in this issue of ***Comics Collector*** for some such services. You can place a standing order with some services for titles as they come out; some also offer back issues, if they are in stock when you order.

You don't have to live near a comics shop to get your comics on a regular, dependable basis. If you're a completist, you can even place an order for all new titles as they're published.

(3) *Find a comics shop near you.* In some parts of the country, this is impossible. Some comics fans live a hundred miles or more from the nearest comics shop. In urban areas, on the other hand, there may be several shops in suburbs as well as in the city itself.

How can you find them?

Start with the yellow pages. Look under five headings:

- *"Book Dealers — Retail"*
- *"Book Dealers — Used & Rare"*
- *"Collectibles"*
- *"Magazines — Dealers"*
- *"Magazines — Back Numbers"*

The terms may change slightly, but these are the most common headings under which you'll find comics shops.

If you don't find listings under any of these in your area, check with your nearest library; the librarian there may be able to help you locate the nearest community with a shop.

There are other information sources.

Comics shops are listed in Robert M. Overstreet's *The Comic Book Price Guide*, Harry A. Hopkins' *Fandom Directory*, and Marcia Leiter's *Collecting Comic Books*. You may be able to order those from your nearest bookstore, even if it doesn't carry comics.

You can write to us at ***Comics Collector***, enclosing a postcard for the reply, and we'll check our records to see whether we can locate a shop in your vicinity.

Whichever way you choose to get direct-market comics, you'll find they'll reward your efforts handsomely.

YOU MAY BE THE NEXT MARVEL® SUPERSTAR!

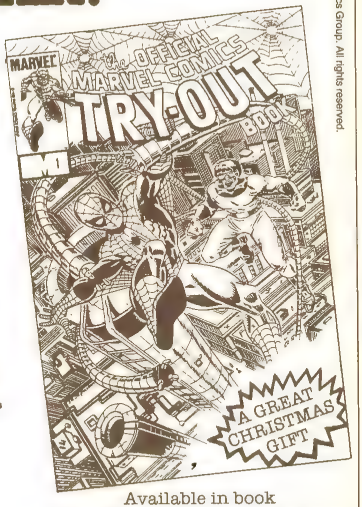
WIN A JOB AT MARVEL COMICS

Writing, penciling, inking, lettering or coloring a special issue of THE AMAZING SPIDER-MAN. All you have to do is:

① Read a copy of the **Official Marvel Try Out Book**.

② Complete the section that spotlights your special talent
Inking Pencilling Coloring
Plotting Lettering Scripting
Or, if your prefer, create samples which approximate the **TRY OUT** pages, on your own paper.

③ Send your samples to:
Marvel Try Out Contest
387 Park Ave South
New York, N.Y. 10016



Available in book store & comic shops everywhere

All submissions must be postmarked on or before **March 1, 1985**. Once you've submitted your entry, just sit back and wait. We'll judge each category.
If you're a winner, you'll be given your first professional Marvel Comics assignment to finish the Spider-Man story "Personals," begun in the **TRY-OUT BOOK**. The completed story will be published in a special edition which will go on sale around Christmas 1985. Each creator will receive our standard rates, benefits and incentives. You'll be treated just like the other professional creators whose work appears in Marvel Comics. **So what are you waiting for?** Your future as a Marvel Superstar awaits!

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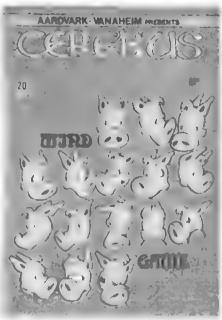
A DOZEN TO START WITH

American Flagg! *Set in a bleak, near-future America when everything has broken down, it stars Reuben Flagg as the unlikely hero, aided and abetted by his talking cat, Raul. Artist-writer Howard Chaykin has created one of the very few true science-fiction comics, with every development firmly anchored to conditions which exist today.*

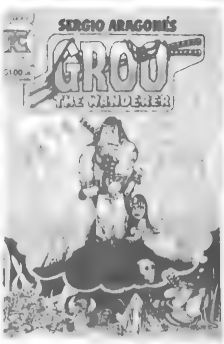


Cerebus. *Originally a parody of Conan featuring a short — and short-tempered — aardvark, it has evolved into a pointedly satiric parody of politics and other human foibles. The supporting cast includes the Marx Brothers and other recognizable comedians, appropriately portraying politicians, businessmen and other bumblers*

DNAgents. *This super-hero group, created by writer Mark Evanier and artist Will Meugniot, involves five artificial human beings — teen-agers in appearance and attitude — who battle prejudice and the corrupt company which brought them to life, as well as the more traditional super-villains which plague every super-hero. The series is made even better by a healthy helping of humor.*

Doctor Who. *This Marvel series is based on the long-running (since 1963) British TV series about an eccentric Doctor who travels through time and space with an assortment of companions from Earth. To date, contents have consisted of reprints of British comics, but new stories are planned.*

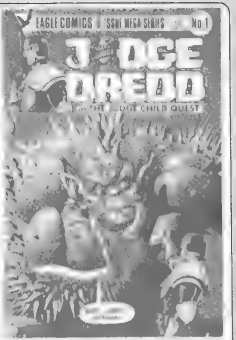
Elfquest. *Eight years in the making, this epic saga of elves on a quest for their origins and destiny has attracted one of the largest followings of any direct-sale comics. The 20-issue series of black-and-white comic books has been collected in four very successful full-color trade paperbacks and will be reprinted for newsstand sale by Marvel Comics.*



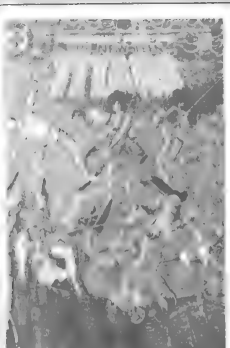
Groo. *Sergio Aragones, best known for those little cartoons hidden in the margins of* ***Mad****, created this Conan parody about a bumbling barbarian swordsman. Begun in Pacific Comics, the series moves to Marvel Comics' Epic line this winter, after a special issue from Eclipse Comics.*

Jon Sable, Freelance. *A combination of mercenary soldier, unlicensed private detective, and knight errant, Jon Sable is the creation of Mike Grell, who both writes and draws it. Sable is a complex man with a detailed personal history, trying to come to terms with an even more complex world. There are seldom any easy solutions and it's not always easy to tell the bad guys from the good.*

Journey. *The hero is named Wolverine MacAllistaire and he is a woodsman in Michigan in the very early 1800s. In addition to the grim realities of wilderness life, MacAllistaire must deal with wizards, dimension-hopping visitors from other comic books, and many other strange things. At once realistic and fantastic, humorous and grim, this is a rich and rewarding comic-book series.*



Judge Dredd. *The Judge has been running for years in a British black-and-white weekly comic book called* ***2000 A.D.*** *His adventures are being reprinted in a color series by Eagle Comics. An atomic war has left the U.S. with two hideously overcrowded cities, one on each coast, with the land in between aptly called The Cursed Earth. Dredd serves as policeman, judge, jury, and executioner in satiric stories reminiscent of Mad Max crossed with Dirty Harry.*



New Teen Titans. *You probably have seen the newsstand comic book, DC's biggest-selling title. The direct-sales market gets a deluxe package, handsomely printed on high-quality paper and featuring stories that won't appear in the newsstand comic book for a year. Many special artistic effects are used which will not be possible in the regular newsstand comic.*

Nexus. *Originally published by Capital Comics, this series was picked up by First Comics when Capital went out of business. Writer Mike Baron and artist Steve Rude have created a science-fictional super-hero, one whose powers obey scientific laws. Nexus has great difficulty coming to terms with his powers and even more difficulty dealing with the governmental and business agents who want to control him.*

The Spirit. *Unlike the other comics on this brief list, this is not a new series. Kitchen Sink Comix is publishing, on high-quality paper with exceptionally fine color printing, stories which originally appeared with Sunday newspaper comics sections from 1940 to 1952. Writer-artist Will Eisner managed to pack more story into seven pages than most writers manage in a hundred, with a blend of humor, action, irony, and fantasy topped off by excellent art.*

PRICE GUIDE

Using the Price Guide for Direct-Market Comics

What **are** comics sold only on the direct market worth?

No one has offered a full guide to these values yet, and some values are hard to determine. Alex Malloy has consulted a number of dealers around the country (as listed in the price guide later in this issue) and come up with these values for near-mint copies of the titles in question.

(His list of values on the direct-sales titles from Marvel and DC will be found with the other price guide in this issue.)

You'll find only a few titles that have skyrocketed in value — yet. Remember that, unlike newsstand comics, these were designed to be sold to collectors via a market which took good care of them and in which the print-run was determined by advance orders.

Once a title sells out, however, its value can escalate rapidly. And sometimes the print-run was unusually low. **Teenage Mutant Ninja Turtles** #1 (a take-off on Frank Miller's direct-sales title **Ronin**) is already worth double the cover price of its first printing — and the issue is less than a year old.

One thing to keep in mind: These titles will probably never be available at prices this low again.

AARDVARK VANAHEIM

CEREBUS

1 original	$200.00
2	125.00
3	100.00
4	75.00
5	50.00
6-7	25.00
8	20.00
9-11	17.50
12-15	15.00
16-20	10.00
21-30	7.50
31-64	7.00

FLAMING CARROT

1-2	$2.00

JOURNEY

1	$2.00
2-17	1.75

MS. TREE

10	$1.70

NEIL THE HORSE

1	$2.50
2-8	2.00

NORMALMAN

1	$2.50
2-4	1.70

STRANGE BREW

1	$3.00

SWORDS OF CEREBUS

1-5	$5.00

AMERICOMICS

AMERICOMICS

1	$3.00
2-4	2.00
5-6	1.75

BLACK DIAMOND

1-3	$2.00

CAPTAIN PARAGON

1-2	$1.50

STAR MASTERS

1	$1.00

ARCHIE ADVENTURE

BLACK HOOD

1 3 ATh/GM	$1.00

BLUE RIBBON

1-3	$1.50
4-13	.75

COMET

1 2 CI	$1.00

FLY

1 RB	$1.75
2 6 RB/SD	1.00
7-9	.75

MARVELOUS ROBOT WARRIORS

1	.75

THE MIGHTY CRUSADERS

1 RB/O — Mighty Crusaders	$1.50
2-4 RB	1.50
5 8 RB	.75

ORIGINAL SHIELD

1	$1.00
2-4	.75

STEEL STERLING

1	$1.50
2-7	.75

THUNDER BUNNY

1	$1.00

CAPITAL

BADGER

1	$2.00
2-4	1.75

NEXUS

1-6	$1.75

WHISPER

1-2	$1.75

COMICO

EVANGELINE

1-2	$1.50

MAGE

1-3	$1.50

ELEMENTALS

1	$1.50

EAGLE

JUDGE DREDD

1 BB	$2.00
2 6 BB	1.50
7 9 BB	1.00

JUDGE DREDD: JUDGE CHILD QUEST

1-2	$1.50

NEMESIS

1	$1.50

ROBO HUNTER

1	$1.50
2-3	1.00

ECLIPSE

AZTEC ACE

1	$2.00
2-4	1.50

CAP'N QUICK & A FOOZLE

1	$1.50

CROSSFIRE

1-2	$1.50

DESTROYER DUCK

1-7	$1.50

DRAGONTS

1	$2.00
2-5	1.75
6-17	1.50

ECLIPSE MONTHLY

1 SD, JG	$2.00
2 GC, JG	2.00
3-8	1.50

JOHN LAW

1	$2.00

MS. TREE

1-3	$1.00
4-9	1.50

SABRE

1	$2.00
2-10	1.50

SCORPIO ROSE

1-2	$2.00

STAR*REACH CLASSICS

1 RH	$1.50

ZOT!

1-4	$1.50

FANTAGRAPHICS

DALGODA

1	$2.25

FIRST

AMERICAN FLAG!!

1 HC	$5.00
2-4 HC	3.00
5-12 HC	1.00
13	1.00
14 PB	1.25

E-MAN

1 JBa	$1.50
2-20 JBa	1.25

FIRST GRAPHIC NOVEL

1 Beowulf	$6.00

GRIMJACK

1-2	$1.50
3-4	1.25

JON SABLE, FREELANCE

1 MG	$3.00
2-4 MG/	2.00
5-8 MG/	1.75
9-12 MG/	1.50
13-15 MG/	1.50
16-18 MG/	1.25

MARS

1	$2.00
2-5	1.50
6-10	1.25

STARSLAYER

9-16	$1.50
17-19	1.00
20-22	1.25

WARP

1 FB	$2.00
2-7 FB	1.50
8-17	1.25

WARP SPECIAL

1	$1.50
2-3	1.00

KITCHEN SINK COMIX

THE SPIRIT

1 WL cvg	$2.00
2-5 WE rep.	1.75

J.C. PRODUCTIONS

HALL OF FAME

1-3	$1.00

THUNDER AGENTS

1-2	$1.00

MIRAGE

TEENAGE MUTANT NINJA TURTLES

1 (1st printing)	$3.00
1 (2nd printing)	2.00

PACIFIC

ALIEN WORLDS

1 AW/VM/NR	$2.50
2-3	2.00
4-7	1.50

BERNI WRIGHTSON MASTER OF THE MACABRE

1 BW reprints	$1.50
2-3 BW	1.50

BOLD ADVENTURE

1	$1.25
2	1.00
3 Spektre	1.50

CAPTAIN VICTORY

1 JK	$2.00
2 JK	1.50
3 JK, JL — Ms. Mystic	1.50
4-5 JK	1.00
6 JK/SD, JL — Missing Man	1.00
7 JK	1.00
10-13 JK	1.00

CORBEN SPECIAL

1	$., 50

DEMON DREAMS

1-2	$1.50

EDGE OF CHAOS

1 GM Mini Series	1.00
1 GM	1.25
2-3 GM	1.00

ELRIC

1 CR	$2.00
2-4 CR	1.50

FIRST FOLIO

1 Joe Robert Schaer	$1.50

GROO

1 SA	$2.00
2 B SA	1.50

JERRY IGER'S FAMOUS FEATURES

1 Flaming age	$1.50

MS. MYSTIC

1 NA, Origin	$2.00
2 NA	1.50

SILVER STAR

1 JK	$1.50
2-6 JK	1.00

SILVERWHEELS

1	$2.00
2	1.50

SKATEMAN

1 AA	$1.50

SOMERSET HOLMES

1 BA	$2.00
2-4 BA	1.50

PACIFIC PRESENTS

1-4	$1.50

STARSLAYER

1 MG	$2.00
2 MG I., Rocketeer	1.50
3 5 MG	1.00

SUN RUNNERS

1 PB	$2.00
2-3 PB	1.50

THRILLOGY

1	$1.50

TWISTED TALES

1 RCo, AA	$2.00
2-8	1.50

VANGUARD ILLUSTRATED

1-7	$1.50

VANITY

1-2	$1.50

WILD ANIMALS

1	$1.50

QUEST

QUEST PRESENTS

1-3 JD	$1.75

SEAGATE DC

MASTERWORK SERIES

1 2 Frazetta	$1.50
1 Weightlon	1.50

SPECTRUM

CODENAME: STRIKEFORCE

1	$., 00

THE GUARDIAN

1-2	$1.00

SURVIVORS

1 4	$1.00

VORTEX

MISTER X

1	$1.75

WaRP GRAPHICS

A DISTANT SOIL

1 2	$1.50

ELFQUEST

1 b&w magazine	$2.00
2-15	1.50

ELFQUEST BOOKS

Book I	$12.95
Book II	10.95
Book III	17.95

MYTH ADVENTURES

1 2	$1.50

GROO~AN EPIC SAGA

By Kim Metzger

He's armed.
He's barbaric.
He's hilarious.
He's coming to your newsstand in December.
He's *Groo the Wanderer.*

Groo is the creation of Sergio Aragones, best known for his "Drawn-Out Dramas," appearing in *Mad* magazine. When independent publishers provided a new market for offbeat comic-book titles, Aragones came up with a barbarian with a difference — and *Groo* appeared.

His first issue was dated December 1982, and for the past several months *Groo* could only be found in comic-book stores, where it appeared as part of the Pacific Comics line.

Now, it is the first comic book begun under the direct-sales plan to make the move to newsstand distribution.

In order to get to the newsstand, *Groo* first had to change publishers. Pacific couldn't give *Groo* the distribution to independent distributors needed for the title to make it to supermarkets, corner drugstores, and other such outlets around the country.

Though *Groo* was one of the top-sellers in the direct-sales market, Aragones wanted newsstand distribution. After looking over the industry carefully (with the help of Mark Evanier, who translates Sergio's scripts from Spanish to English), Sergio decided to have *Groo* published by Epic Comics, the Marvel Comics Group's line of creator-owned titles.

"Sergio wanted to get *Groo* to a broader audience," said Carol Kalish, Marvel's direct sales manager. "He wanted to exploit the very, very large newsstand audience he has from *Mad*. His only options were really DC or Marvel. DC didn't have any policy for creator-owned comics, which meant Marvel's Epic branch was the place to go."

Groo will also be the first Epic title available on newsstands.

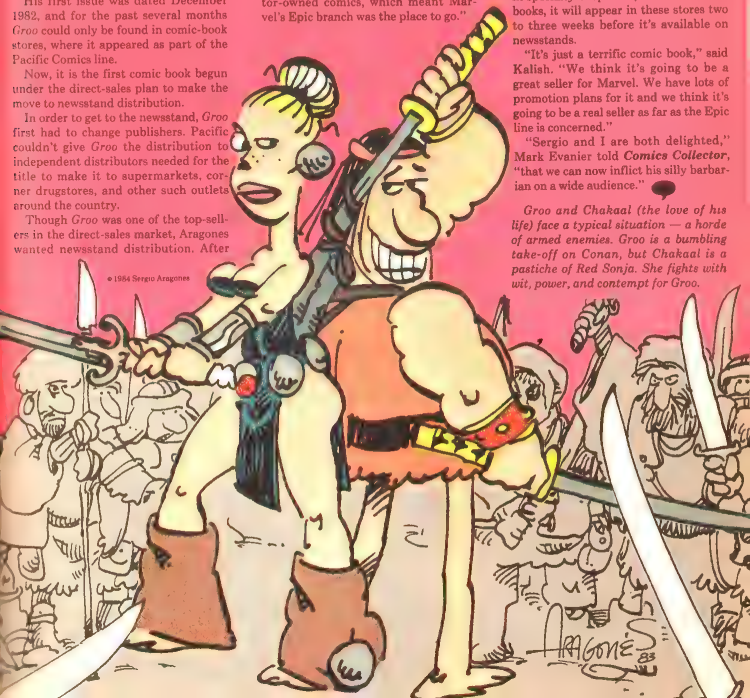
Kalish emphasized Aragones had been pleased with the way Pacific had been handling *Groo*. It was his desire for newsstand distribution which led him to Epic.

Although eight issues of *Groo* have already been published by Pacific, the first Epic issue will be #1, starting numbering again from the beginning. Kalish said this was being done to avoid confusion among newsstand owners and the new readers. *Groo* will still be available in specialty shops and, like most comic books, it will appear in these stores two to three weeks before it's available on newsstands.

"It's just a terrific comic book," said Kalish. "We think it's going to be a great seller for Marvel. We have lots of promotion plans for it and we think it's going to be a real seller as far as the Epic line is concerned."

"Sergio and I are both delighted," Mark Evanier told ***Comics Collector***, "that we can now inflict his silly barbarian on a wide audience."

Groo and Chakaal (the love of his life) face a typical situation — a horde of armed enemies. Groo is a bumbling take-off on Conan, but Chakaal is a pastiche of Red Sonja. She fights with wit, power, and contempt for Groo.



Go, Team, Go!

THIRTY YEARS OF TEAM-UP COMICS

By Lou Mougin

What could be more successful than starring a popular hero in his own comic?

Teaming him with another hero in another comic. It almost guarantees you a hit. Thirty years of sales success demonstrate the pulling power of team-ups.

All successful team-up comics have either combined two popular characters, such as Superman and Batman, or allowed one superstar to be the host of the title and teamed him with a different hero or heroine each issue. The superstar attracts the audience, and the format gives lesser-known champions a brief stay in the limelight.

In the early years of super-hero comics — the '40s and early '50s — there were no regular team-up titles. There were *team* comics, in which large groups of heroes worked together — as was the case with The Justice Society in *All-Star Comics*, The All-Winners Squad in *All-Winners Comics*, The Seven Soldiers of Victory in *Leading Comics*. There were a few cross-overs with shared billing, such as The Human Torch vs. Sub-Mariner or the Captain Marvel-Spy Smasher battles. But there was no title dedicated to teaming up two heroes in one story with equal billing, month after month.

World's Finest Comics began in 1941 as *World's Best Comics*, following the lead of two issues of *New York World's Fair Comics* and featuring some of the heroes spotlighted in those issues. The big drawing cards were Superman and Batman.

World's Best had 96 pages with cardboard covers for 15¢, featured one story apiece of Superman and Batman, and filled the remainder of the pages with secondary heroes like Zatara, The King, The Crimson Avenger, Aquaman, Sandman, TNT, The Star-Spangled Kid, Green Arrow, and Red, White and Blue. It changed to *World's Finest* with the second issue, and dropped some pages later on, but maintained cardboard covers through the war years. The 15¢ price stayed until 1954.

Almost immediately, *World's Finest* spawned imitators: *America's Greatest Comics* from Fawcett, with Captain Marvel, Bulletman, Spy Smasher, and Minute Man, and *America's Best Comics* from Fox, featuring The Black

Terror and Doc Strange. *World's Finest* easily outlived them both.

While Superman and Batman appeared in separate stories in *World's Finest*, they met elsewhere. The *Superman* radio show of the '40s was the official beginning of the Batman-Robin-Superman team. Superman encountered Robin and rescued Batman from a wax-statue trap in a 1943 broadcast (part of this was portrayed in comic-book form by Roy Thomas and Rich Buckler in a 1982 issue of *World's Finest*). Batman and Robin continued to appear on Superman's program from time to time, though they never had their own radio show.

Thirty years of sales success demonstrate the pulling power of team-ups.

Both Superman and Batman showed up in cameo roles in *All-Star Comics* #7, but they did not have much contact with each other.

Superman and Batman knew each other's secret identities in *All-Star* #35, 1947, their only full-fledged Justice Society outing — presumably they knew each other from radio. In *All-Star* #35, Superman and Batman helped The Justice Society solve the case of "Five Drowned Men." For five years, that was the last teaming of Superman and Batman in comic books.

In 1952, their first comic-book meeting outside of the Justice Society took place. The cover of *Superman* #76 depicted Lois Lane trapped atop a burning building, while two heroes swooped to rescue her. "This is a job for Superman!" declared one, while the other replied, "No, this is a job for Batman!" The story was titled, modestly, "The Mightiest Team in the World!"

For a reader reared on '70s sensationalism, where super-heroes meet, punch each other out, and then unite to save the world, *Superman* #76 may seem a small thing: The two heroes captured a jewel thief trying to escape the United States on a luxury liner. But this was during a time when the whole Justice Society might be concerned merely with jailing a gang of petty) crooks and costumed super-criminals were at a record low.

Boarding the liner, each intent on nabbing the jewel thief, Clark Kent and Bruce Wayne were placed in the same room. The inevitable happened: At nightfall, both changed into their secret selves, each unaware of the other until a ray of light through the porthole revealed the truth: "Superman, you're . . . Clark Kent!" "And you, Bruce Wayne, are Batman!" This contradicted the JSA story which had shown them, five years earlier, as already knowing each other's secret identities, but it mattered little. In the end, they got their man, and Robin showed up for the first time in a team-up story, walking away with Lois Lane on his arm.

Just over two years later, with #71, *World's Finest Comics* dropped its 15¢ price and shrank to 32 pages. To sacrifice either Batman or Superman would have been unthinkable, and featuring them in separate stories would have left no room for other features. Batman and Superman and Robin had been teamed in symbolic cover scenes since issue #1 — why not team them up in the stories?

"Your Two Favorite Heroes, *Superman* and *Batman and Robin* in one adventure together!" promised the logo on the first story.

The new format was a hit from the start. Thematically, Superman and Batman were a lot closer then than they ever were in later decades, with Superman nabbing car thieves and Batman and Robin fighting aliens and traveling in time. The threesome seemed to work in tandem, too. Superman had the muscle, Batman provided the brains, and Robin added youthful enthusiasm and a character kids could identify with. The fact that many of those early issues were drawn by Dick Sprang, Batman artist supreme of the '50s, didn't hurt either.

Superman had the muscle, Batman provided the brains, and Robin added youthful enthusiasm and a character kids could identify with.

In the early '60s, when Sprang's contributions to Batman slacked off, the void was filled primarily by Jim Mooney, artist for Supergirl. (Oddly, The Girl of Steel made no appearances in the feature until *after* Mooney left it.) Aliens abounded, and Batman frequently rescued Superman from kryp-

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Team-Up Comics Checklist

Superman #76 (First Superman & Batman team-up)

World's Finest Comics #71-301+ (Superman & Batman, except for certain issues 1971-1973)

The Brave and the Bold #50-56, 59-200 (various team-ups to #64; Batman stars in most issues afterward)

DC Special Series #8 (Batman, Deadman & Sgt. Rock), 27 (Batman & Hulk)

Super-Team Family #2, 3, 11-15 (various team-ups)

Superman vs. The Amazing Spider-Man #1

All-New Collector's Edition #C-54, C-56, C-58 (Superman team-ups)

DC Super-Stars #18 (Deadman & Phantom Stranger)

DC Comics Presents #1-67+ (Superman team-ups)

Marvel Team-Up #1-150 (Spider-Man team-ups, with Human Torch or Hulk starring in a few)

Marvel Team-Up Annual #1-5+ (Spider-Man team-ups)

Marvel Feature #11, 12 (Thing team-ups)

Marvel Two-in-One #1-100 (Thing team-ups)

Marvel Two-In-One Annual #1-7 (Thing team-ups)

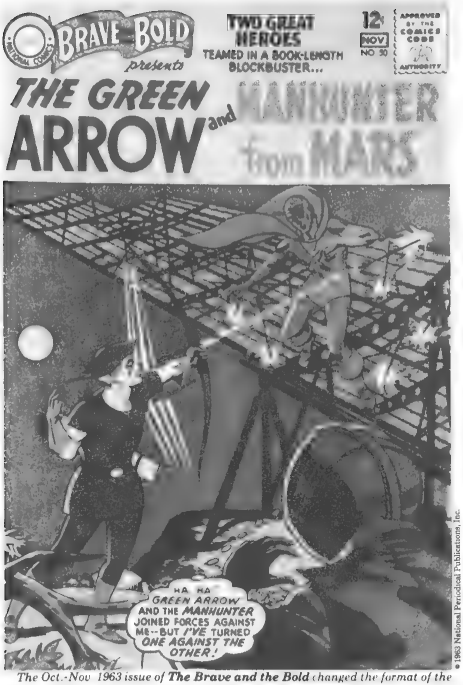
Giant-size Super-Villain Team-Up #1, 2 (Sub-Mariner & Dr. Doom)

Super-Villain Team-Up #1-17 (Dr. Doom & Sub-Mariner, with various villain team-ups #14-17)

Western Team-Up #1

Marvel Treasury Edition #25 (Spider-Man & Hulk), #28 (Spider-Man & Superman)

Marvel and DC Present #1 (X-Men & New Teen Titans)


BRAVE AND BOLD
presents
TWO GREAT HEROES
TEAMED IN A BOOK-LENGTH BLOCKBUSTER...
12
NOV
NO. 50
APPROVED BY THE COMICS CODE AUTHORITY
THE GREEN ARROW and MANHUNTER from MARS
HA HA
GREEN ARROW AND THE MANHUNTER JOINED FORCES AGAINST ME--BUT I'VE TURNED ONE AGAINST THE OTHER!
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The Oct.-Nov. 1963 issue of ***The Brave and the Bold*** *changed the format of the title completely. It had begun by featuring adventure heroes of the past and metamorphosed into a showcase title in which new characters were tested.*

tonite traps. Then came 1964, and the "New Look."

Jack Schiff, editor of the Batman titles, relinquished them to Julius Schwartz, with Mort Weisinger taking over *World's Finest*. In his own book, Batman dropped alien monsters, Batwoman, Batgirl, Bat-Mite, Bat-Hound and the outmoded '50s-style Batmobile. His new creative team was taken mainly from *The Flash* — writer John Broome and artist Carmine Infantino — with Gardner Fox, Bob Kanigher, Bill Finger, and Joe Giella helping out. Batman became more of a laid-back detective, fighting buttoned-down crooks and more plausible super-villains. Stylistically, he no longer meshed with Superman.

Weisinger's *World's Finest* read like any other Superman title, and, with Curt Swan and George Klein drawing it, it looked the same. *World's Finest* featured some good stories and some colorful villains. Science-fiction writer Edmond Hamilton, future Marvel Editor-in-Chief Jim Shooter, and Superman creator Jerry Siegel contributed some very good stories.

In 1968, with the cancellation of the *Batman* TV show and the cooling of the craze for "camp" humor, which had been featured on the TV show and picked up in most of DC's Batman books, a new direction had to be tried. Schwartz assigned Frank Robbins, Irv Novick, Denny O'Neil, and Neal Adams to hype Batman. Weisinger continued to put Batman and Superman in Superman-type stories, but with Batman shifting back to combatting gangland, having him take time-trips with Superman didn't quite seem . . . *right*, somehow.

When Schwartz inherited *World's Finest* from Weisinger in 1971, he boldly dropped Batman out of the picture and had Superman team with a different hero every month — Flash, Robin, Green Lantern, Hawkman — in the manner of *The Brave and the Bold*, the first "free-form" team-up book.

Originally, *The Brave and the Bold* had been a "heroic" comic of the '50s Gladiator, Robin Hood, and The Viking Prince. This format was dropped in 1959, and *B&B* became a vehicle for trying out new characters. The only winners from these tryouts were The Justice League of America and Hawkman, who went on to be featured in their own comic books. The rest — Suicide Squad, Cave Carson, and Strange Sports Stories — never made it.

In *The Brave and the Bold* #50 a little melon-headed guy named Johnny DC — whose body was a DC circle symbol and who served as short-lived mascot of DC Comics — announced that, in response to "an overwhelming number of requests," DC would team up popular DC characters in *The Brave and the Bold*. Since the idea had not been proposed to the readers beforehand, there's a question of how many requests were actually received.

But what did it matter? After a long string of losers, *The Brave and the Bold* would be a winner. And the duo who would deliver it from mediocrity would be Green Arrow and J'onn J'onzz, Manhunter from Mars.

Green Arrow (still in green, still a millionaire, still Speedy's guardian, not yet a bearded, wise-cracking populist) and his partner, Speedy, were stymied by a pack of crooks who resisted their arrows, repelled bullets, and had green faces.

Green Arrow's response was prompt: "Speedy, we need help on this case — and the best man to give it to us is . . . The *Martian Manhunter*!"

J'onn J'onzz, at that time an upstanding JLA member who masqueraded as police detective John Jones, walked through the wall of Green Arrow's cave

three panels later to initiate *B&B*'s team-ups.

"Greetings, Green Arrow and Speedy! What's this about other aliens being here on Earth?"

JJ, GA, and Speedy spent the rest of the issue battling a Martian mastermind after a long-lost super-weapon — and in the course of the issue, the editors announced that the next team-up would be that of Aquaman and Hawkman.

B&B editors George Kashdan and Murray Boltinoff featured a different team of two popular heroes each issue, headlined equally on the cover. Bob Haney wrote each story, working with a variety of artists: George Roussos, Howard Purcell, Alex Toth, Bruno Premiani, Ramona Fradon, Johnny Craig, George Papp, Win Mortimer, Carmine Infantino, Mike Sekowsky, and John Rosenberger. No artist did more than two in a row, and quality varied from story to story. But it was fun, and it proved two popular heroes could sell a title, no matter who handled the art. Characterization was often widely different from what was depicted in the heroes' solo stories, but it didn't seem to matter.

Green Arrow and J'onn J'onzz were the first team, in #50, fighting Martian marauders. Other teams: Aquaman and Hawkman, Flash and Atom, Atom and Metal Men, Metal Men and Metamorpho, Supergirl and Wonder Woman, Flash and J'onn J'onzz, and Flash and The Doom Patrol. It was fun, and you could never tell who might be teamed up two months from now.

One other hero was introduced in that period: Metamorpho, from issues #57 and #58, graduated to his own series, scripted by Haney. He was the final *B&B* "showcase" hero; while his own comic is no longer published, he appears today in *Batman and the Outsiders*.

What *The Brave and the Bold* amounted to in those early issues was nothing less than the first glimmerings of a true *DC Universe*. Marvel's small band of heroes were always leaping into each other's titles — The Fantastic Four meeting The Avengers, Dr. Strange aiding Thor against Loki — but this was mostly because Stan Lee was Marvel's sole editor at the time and edited and wrote the entire line.

DC's arrangement was different. An editor could co-star two of his *own* characters — but none belonging to another editor with the exception of the Justice League's 10 or so heroes — and even in that case Superman and Batman were usually not full participants.

But could there be more ambitious teamings? Could The Doom Patrol pay a call on the Justice League? Could the Blackhawks make a miscalculation and buzz Paradise Island? Could Adam Strange meet a member of The Legion of Super-Heroes?

Editorial kingdoms were not so readily invaded.

Until *The Brave and the Bold* broke the rules.

Bob Kanigher's Metal Men could meet Gardner Fox's Atom — and did, in #55. Batman scaled the walls of the *House of Secrets* to confront DC's only series-starring villain, Eclipso. Supergirl and Wonder Woman could get together to compare notes on Dick Malverne and Steve Trevor. From this rampant melange of heroes and heroines came the idea which would really flourish in the '70s: that *anybody* could turn up in *anybody*'s comic, as long as it was published by the same company.

Thus, before long, Murray Boltinoff had the Justice League appear at the wedding of Mento and Elasti-Girl in *The Doom Patrol* and put them on the cover of a *Blackhawk* opus. Metamorpho made his way into the *Justice*

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THE NEXT ISSUE WILL CO-STAR
AQUAMAN and HAWKMAN!
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Address all letters to: The Editor BRAVE & BOLD, % NATIONAL PERIODICAL PUB., 575 LEXINGTON AVE., N.Y. 22, N.Y.

*Though **The Brave and the Bold** #50 was a trailblazing issue, it is still available at relatively low prices from comics dealers. Though the editorial remarks on this first page indicate that J'onn J'onzz and Green Arrow were fan favorites of the day, the choice surprised fans.*

League sanctuary for a single issue. It took time, but the old walls crumbled — and *The Brave and the Bold* sounded the horn.

These teamings could be odd, indeed.

In the Batman and Eclipso team-up, Bruce Gordon met the Commissioner and cracked, "After all, we *Gordons* have to stick together!"

Sometimes characterizations, motivations, and plot devices were a bit strained. In *B&B* #72, the Flash of Earth-One made a special trip to Earth-Two for the explicit purpose of visiting The Spectre. No great friendship had existed beforehand, and The Spectre was not the ideal host for a social call. For that matter, the excuse for a Batman and Black Canary team-up was that they were both "black birds." But that's getting ahead of the story.

One of the funniest teams (unless you're not amused by wild sexual stereotyping) came in #63, when Supergirl (after rescuing a fawned-over movie star) decided to chuck crime fighting.

"She's not a super-heroine in a loud costume! She's not some way-out character who's always battling grimy crooks! . . . That square chick, Supergirl, is going out to find glamor and romance — something every girl needs!"

When Superman tried to change her mind, she snapped, "You may be a great hero, but in the romance department — Well, just ask Lois Lane!"

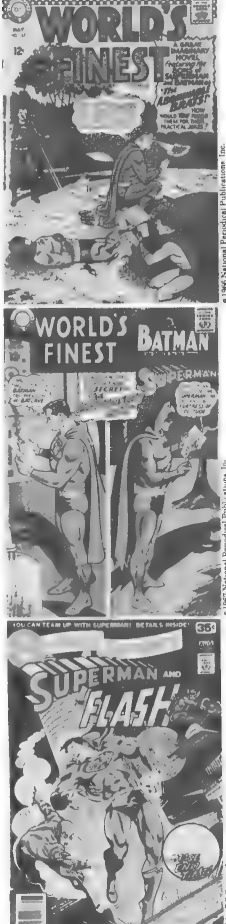
"Why . . . uh . . . ulp . . . I — I'm very *fond* of girls . . . " fumbled Superman.

The Girl of Steel headed to Paris to become a jet-set fashion model. Wonder Woman was enlisted to try to return her to the fold. "Supergirl, this is outrageous! You must give up this life — return to your crime-fighting career! A super-heroine isn't like a regular girl . . . she has a duty — a . . . *oooh*! That dress . . . It's adorable! Where'd you get it?"

If you want the rest of the story, you'll just have to find a copy of *B&B* #63. It's about as funny as super-heroines got in those days.

In *B&B* #64, the concept of the team-up book was changed.

Batman had been featured in one team-up prior to that issue — #59, which combined him with Green Lantern. However, Batman's live-action TV series began in early 1966. The show was a megahit, and boosted the sales of all



World's Finest *stories included "Imaginary Stories" and mysteries.* ***DC Comics Presents*** *#1 featured a team-up between Superman and The Flash.*

Batman comics spectacularly. *B&B* #64, featuring Batman fighting Eclipso, appeared at this time. It must have sold well, because Batman returned three issues later, joining The Flash. Except for two issues, The Caped Crusader appeared in every *The Brave and the Bold* thereafter. He had become a new entity — the permanent host.

The permanent host is now standard. He is a super-hero whose popularity is so exceptional that readers will buy the comic book for him alone, regardless of who his co-star is. That is the true key to the team-up comic book: character popularity.

Batman could team with a hero of little popularity, such as Metamorpho. He could even join with a character from a canceled series — Adam Strange or Kamandi — or characters who never had their own series, such as Ra's Al Ghul or The Guardians of the Universe. The comic would still sell.

Readers would discover characters they wouldn't have otherwise seen and might go on to buy other comics featuring them. Dangling plotlines from canceled strips could be tied up.

With sales assured by the presence of Batman (or Superman or Spider-Man or The Thing), virtually anything can be tried. It becomes an instant cash-register hit.

So Batman became permanent star of *The Brave and the Bold*, with his team-ups scripted by Bob Haney for nearly 100 issues. The first couple were formula stuff, ignored by fandom at large. Then, in #79, Batman teamed with a new hero called Deadman, and the strip was drawn by Deadman's regular artist: Neal Adams.

No one had ever seen a Batman like this one before, not even in the two issues of *World's Finest Comics* Adams had drawn earlier. Batman shed the TV show's camp image and became the denizen of the shadows, tough, tight-lipped, and alone in the concrete jungle (except for his guest star of the issue). Adams drew for nine issues and in each one of them showed the comics audience DC characters as they were made to be drawn — The Creeper, Flash, Sgt. Rock, The Teen Titans, Aquaman, and a redesigned Green Arrow, the bearded, smart-alec bowman still with us today. Adams ended his run as he had begun it, with Deadman. Schwartz assigned Adams to draw Batman's stories in *Batman* and *Detective*.

After Adams, (who still did many covers), other artists drew the comic: Ross Andru, Irv Novick, Nick Cardy,

and Jim Aparo. Aparo drew most of the Batman team-ups during the '70s. Batman teamed with The Justice League, Supergirl, The Demon, Kamandi, Mister Miracle, Phantom Stranger, Swamp Thing, Plastic Man, Richard Dragon, Wildcat, The Joker and a long parade of others, many of them several times.

In the '80s Haney gave way to new writers, and Aparo was often relieved by different artists. Possibly the best of the new crop was writer Alan Brennert, who penned team-ups with The Creeper, The Hawk and the Dove, and the Earth-Two Robin. The final issue, #200, was a double-sized giant featuring adventures of the Golden Age Batman and his modern counterpart side-by-side. Batman became part of a permanent team in *Batman and the Outsiders*, and *The Brave and the Bold* was laid to rest with honors.

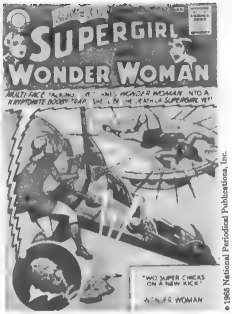
In *World's Finest* at this time, Superman teamed with Wonder Woman, Hawkman, The Teen Titans, J'onn J'onzz and, occasionally, Batman. These stories, written by Denny O'Neil, Steve Skeates, Mike Friedrich, and Elliot S. Maggin, were good but lacked the popularity of the regular Superman-Batman team, which was eventually reinstated.

Editorship passed to Murray Boltinoff. Haney took on the Superman-Batman scripting chores with Dick Dillin or John Calnan on art. Occasionally, they would team with a third hero (J'onn J'onzz, Deadman, or Metamorpho).

Today *World's Finest Comics* holds on, never a fan-favorite, but always *there* — a perfect example of team-up durability.

DC tried a second "free-form" team-up book almost 10 years after *The Brave and the Bold* had converted to Batman's showplace. *Super-Team Family* was designed to team two heroes who were neither Superman nor Batman, packaged together with reprint material. This never caught on, despite the presences of Flash with Hawkman, Flash with New Gods, and a long serial teaming The Atom with everybody from Aquaman to Captain Comet. *Super-Team Family* died after 15 issues.

So DC introduced another comic book with a permanent host. *DC Comics Presents* rode the wave of the *Superman* movie and teamed The Man of Steel with a plethora of DC heroes, as in the early '70s *World's Finest*. Readers seemed to like the idea better this time around. The presence of writers and artists like Marv Wolfman, Jim Starlin, Curt Swan, Paul Levitz, Roy Thomas, Steve Englehart, and Jose Garcia-Lopez



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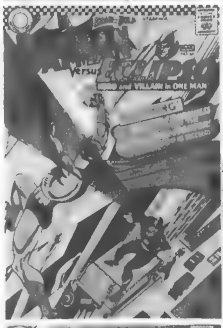

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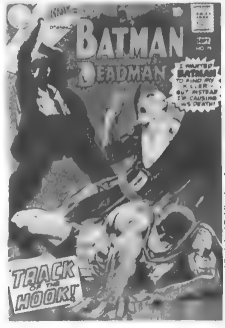

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helped make it a success, and *DC Comics Presents* continues today.

Marvel Comics instituted a regular team-up comic book in 1972. The first three issues of *Marvel Team-Up* featured Spider-Man and The Human Torch and then went on to team Spider-Man with virtually every other Marvel character. Spider-Man was displaced only for a handful of issues, by The Human Torch, The Hulk or — on one occasion — Aunt May.

The teamings sometimes had the same problem as Batman's and Superman's. Spider-Man was sometimes teamed with a world-beater, such as Thor or Dr. Strange, against *another* world-beater, such as The Living Monolith. In such cases, he joked around a lot and might perform an important part in the story, but the reader was left with the feeling that Spider-Man didn't really belong in the story.

The permanent host is now standard. He is a super-hero whose popularity is so exceptional that readers will buy the comic book for him alone, regardless of who his co-star is. That is the true key to the team-up comic book: character popularity.

The contrast was even worse when Spidey was thrown into contact with a character like Warlock or Satana: His specialty is fighting city crooks and hyped-up super-villains, not rocketing through space or fighting other-dimensionals. The best one can say is that sometimes it worked, sometimes it didn't.

Marvel Team-Up has been cancelled with issue #150. "Every month, the story had to be built around one or more guest-stars," said editor Danny Fingeroth. "Now we can feature guest-stars in all of the Spider-Man titles. They will appear whenever and wherever they can add to the story and to character development."

While it *seems* that the death of *Marvel Team-Up* would indicate a failure of

(TEAM-UPS, Page 42)

"Super-Chicks," Batman's successful appearance, and a change for Batman appeared in B&B.

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76-(Scarce)-Batman x-over, Superman & Batman learn each other's ID	35.00	105.00	235.00

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298, 299 (75¢ issues begin)	.40	.80	
300-(68 pgs., $1.25)-New Teen Titans app. by Perez	.60	1.20	

NOTE: Adams c 174-176, 178-180, 182 183, 185, 186, 198-205, 208-211, 244-246, 258 Anderson a-121, 122, 204, 244, 245, 246, 256. Aparo c-249-255, 257, 258, 260. Austin a-244, 246. Buckler a(p)-257, 261, 263, 264, 266, 267, 269-272, 275, 276, 278, 280, 285, 286, c(p) 243, 259, 260, 267, 269 270, 280, 283, 286, 287 Colan c-274p. Ditto a-249-255. Estrada a-260p. Giffen c-284p. Giordano a-258-59, 267r, c-256, 258, 259-63, 284, 287, 288, 289r, 270-75, 285, 286, 288p. Infantino a(p)-225, 276, 282. G. Kane 174r, 282, 283, c-281, 282, 289. Kirby a-187, Lopez a-244p. 255p, 258p. Miller c-285r. Moreira a-243, 248. Nasser a(p)-244, 246, 256. Newton a-253 281p. Orlando a-224. Perez 271, 276, 277p, 278p. Rousseos a-213r; Simonson c-291. Spiegle a-275-78, 284. Staton a-265p, 273p. Tuska a-230r; 250p, 252p, 254p, 257c, 260p, 264p.

WORLD'S FINEST TRUE CRIME STORIES
Aug-Sept. 1955 - #200, July 1982
National Periodical Publications/DC Comics
50-Green Arrow & Manhunter from Mars

	.75	2.20	4.40
51-Aquaman & Hawkman	.75	2.20	4.40
52-Robert Sgt. Rock, Haunted Tank, Johnny Cloud, & Mlle. Marie	1.20	3.50	7.00
53-Toth Atom & Flash	1.20	3.50	7.00
54-Red Trash, Robin & Aquaiad; 1st app /origin Teen Titans (6-7/64)	3.35	10.00	20.00
55-Metal Men & Atom	.50	1.40	2.80
56-Batman & Green Lantern	.50	1.40	2.80
60-Teen Titans	2.00	6.00	12.00
61, 62-Origin Starman & Black Canary by Anderson. 62-Huntress app.	.85	2.50	5.00
63-Supergirl & Wonder Woman	.50	1.40	2.80
64-Batman Vs. Eclipso	.50	1.40	2.80
65-Flash & Doom Patrol	.50	1.40	2.80
66-Metamorpho & Metal Men	.50	1.40	2.80
67-Infantino Batman & Flash	.50	1.50	3.00
68-Batman & Metamorpho	.50	1.40	2.80
69-Batman & Green Lantern	.50	1.40	2.80
70-Batman & Hawkman; Craig-a(p)	.50	1.40	2.80
71-Batman & Green Arrow	.50	1.40	2.80
72-Spectre & Flash	.50	1.50	3.00
73-Aquaman-Atom	.40	1.20	2.40
74-Batman-Metal Men	.40	1.20	2.40
75-Batman-Spectre	.40	1.20	2.40
76-Batman-Plastic Man	.40	1.20	2.40
77-Batman-Atom	.40	1.20	2.40
78-Batman-Wonder Woman-Batgirl	.40	1.20	2.40
79-Batman-Deadman by Adams	1.70	5.00	10.00
80-Batman-Creeper; Adams-a	1.35	4.00	8.00
81-Batman-Flash; Adams-a	1.35	4.00	8.00
82-Batman-Aquaman; Adams-a; origin Ocean Master retold	1.35	4.00	8.00
83-Batman-Teen Titans; Adams-a	2.50	7.50	15.00
84-Batman (GA)-Sgt. Rock; Adams-a	1.35	4.00	8.00
85-Batman-Green Arrow; new costume for Green Arrow by Adams	1.35	4.00	8.00
86-Batman-Deadman; Adams-a	1.35	4.00	8.00
87-Batman-Wonder Woman	.40	1.20	2.40
88-Batman-Wildcat	.40	1.20	2.40
89-Batman-Phantom Stranger	.40	1.20	2.40
90-Batman-Adam Strange	.40	1.20	2.40
91-Batman-Black Canary	.40	1.20	2.40
92-Batman-Intro. Bat Squad	.35	1.10	2.20
93-Batman-House of Mystery; Adams-a	1.35	4.00	8.00
94-Batman-Teen Titans	.50	1.50	3.00
95-Batman-Plastic Man	.35	1.10	2.20
96-Batman-Sgt. Rock	.35	1.10	2.20
97-Batman-Wildcat; 52 pgs. begin, end #102; 1st Deadman reprint/Strange Adv. #205	.40	1.20	2.40
98-Batman-Phantom Stranger	.35	1.10	2.20
99-Batman-Flash, Adams-c; Kubert Viking Prince	.35	1.10	2.20
100-Batman-Gr. Lantern-Gr. Arrow-Black Canary-Robin; Deadmen by Adams	1.00	3.00	6.00
101-Batman-Metamorpho; Kubert Viking Prince	.30	.90	1.80
102-Batman-Teen Titans; Adams-a(p)	.50	1.50	3.00
103-Batman-Metal Men	.25	.75	1.50
104-Batman-Deadman	.25	.75	1.50
105-Batman-Wonder Woman	.25	.75	1.50
106-Batman-Green Arrow	.25	.75	1.50
107-Batman-Black Canary	.25	.75	1.50
108-Batman-Sgt. Rock	.25	.75	1.50
109-Batman-Demon	.25	.75	1.50
110-Batman-Wildcat	.25	.75	1.50
111-Batman-Joker	.30	.90	1.80
112-Batman-Mr. Miracle, 100-pg. issues begin, end #117	.60	1.20	
113-Batman-Metal Men; Kubert-a, Hawkman origin reprint from #34, origin Multi-Man/Challengers of the Unknown #14	.60	1.20	

114-Batman-Aquaman	.60	1.20	
115-Batman-Atom, Kubert origin Viking Prince-r/#23	.60	1.20	
116-Batman-Spectre	.60	1.20	
117-Batman-Sgt. Rock; last 100-pg. issue	.45	.90	
118-Batman-Wildcat-Joker	.45	.90	
119-Batman-Manbat	.45	.90	
120-Batman-Karnandi- (68 pgs.)	.45	.90	
121-Batman-Metal Men	.45	.90	
122-Batman-Swamp Thing	.45	.90	
123-Batman-Plastic Man-Metamorpho	.45	.90	
124-Batman-Sgt. Rock; cover/story app. Jim Aparo	.45	.90	
125-Batman-Flash	.45	.90	
126-Batman-Aquaman	.45	.90	
127-Batman-Wildcat	.45	.90	
128-Batman-Mr. Miracle	.45	.90	
129, 130-Batman-Green Arrow-Atom, Pts. 1 & 2 (also Two-Face & Joker)	.45	.90	
131-Batman-Wonder Woman	.45	.90	
132-Batman-Kung-Fu Fighter	.45	.90	
133-Batman-Deadman	.45	.90	
134-Batman-Black Canary	.45	.90	
135-Batman-Metal Men	.40	.80	
136-Batman-Metal Men-Green Arrow	.40	.80	
137-Batman-Dibnah	.40	.80	
138-Batman-Mr. Miracle	.40	.80	
139-Batman-Hawkman	.40	.80	
140-Batman-Wonder Woman	.40	.80	
141-Batman-Black Canary (vs. Joker)	.60	1.20	
142-Batman-Aquaman	.60	1.20	
143-Batman-Creeper; Human Target origin story (44 pgs.)	.60	1.20	
144-Batman-Green Arrow; Human Taget story (44 pgs.)	.40	.80	
145-Batman-Phantom Stranger	.40	.80	
145-G.A. Batman-Unknown Soldier	.40	.80	
147-Batman-Supergirl	.40	.80	
148-Batman-Plastic Man; Staton-a	.40	.80	
149-Batman-Teen Titans	.60	1.20	
150-Batman-Superman	.40	.80	
151-Batman-Flash	.30	.60	
152-Batman-Atom	.30	.60	
153-Batman-Red Tornado	.30	.60	
154-Batman-Metamorpho	.30	.60	
155-Batman-Green Lantern	.30	.60	
156-Batman-Dr. Fate	.30	.60	
157-Batman vs. Konrandi	.30	.60	
158-Batman-Wonder Woman	.30	.60	
159-Batman-Ra's Al Ghul	.30	.60	
160-Batman-Supergirl	.30	.60	
161-Batman-Adam Strange	.30	.60	
162-Batman (GA)-Sgt. Rock	.30	.60	
163-Batman-Black Lightning	.30	.60	
164-Batman-Hawkman	.30	.60	
165-Batman-Man-Bat	.30	.60	
166-Batman-Black Canary; Nemesis (intro) back-up story begins, ends #192 (not in #170, 178)	.30	.60	
167-Batman (GA)-Blackhawk; origin Nemesis	.30	.50	
168-Batman-Green Arrow	.30	.50	
169-Batman-Zatanna	.30	.60	
170-Batman-Nemesis	.30	.60	
171-Batman-Scalphunter	.30	.60	
172-Batman-Firestorm	.30	.60	
173-Batman-Guardians of the Universe	.30	.60	
174-Batman-Green Lantern	.30	.60	
175-Batman-Lois Lane	.30	.60	
176-Batman-Swamp Thing	.30	.60	
177-Batman-Elongated Man	.30	.60	
178-Batman-Creeper	.30	.60	
179-Batman-Legion	.30	.60	
180-Batman-Spectre	.30	.60	
181-Batman-Hawk & Dove	.30	.60	
182-Batman-Robin (GA); G.A. Starman & Batwoman app.	.30	.50	
183-Batman-Riddler	.30	.50	
184-Batman-Huntress	.30	.60	
185-Batman-Green Arrow; Nemesis app.	.30	.60	
186-Batman-Hawkman; Nemesis app.	.30	.60	
187-Batman-Metal Men, Nemesis app.	.30	.60	
188-Batman-Rose and Thorn; Nemesis app.	.30	.60	
189-Batman-Rose and Thorn; Nemesis app.	.30	.60	
190-Batman-Adam Strange; Nemesis app.	.30	.60	
191-Batman-Joker; Nemesis app.	.30	.60	
192-Batman-Superboy Vs. Mr. I.Q.	.35	.70	
193-Batman-Nemesis	.30	.60	

194-Batman-Flash — .30 .60
195-Salman-I . . . Vampire — .30 .60
196-Batman-Ragman — .30 .60
197-Batman-Catwoman; Earth-2 Batman and Catwoman marry — .30 .60
198-Batman-Karate Kid — .30 .60
199-Batman Vs. Spectre — .30 .60
200-Double-sized (64 pgs.); printed on Mando paper; Earth 1 & Earth 2 Batman team-up .25 .75 1.50

NOTE: Adams a-79-88, 93, 100, 102; c-75, 76, 79-86, 88-90, 93, 95, 99, 100; Anderson a-115; c-73. Nino a-94. Aparo a-98, 100-02, 104-25, 126, 127-36, 138-45, 147, 149-52, 154, 155, 157-62, 169-70, 173-78, 180-82, 184, 186-89, 191-93, 195, 196, 200; c-105-09, 111-16, 137, 138-75, 177, 180-84, 186-200. Austin a-166. Buscema a-185, 189p; c-137, 185p, 189p. Sekowsky a-162, 184. Infantino a-57p, 72p, 87p, 98p, 172p, 180p, 190p, 194p, 67p, 70p, 72p, 96p, 140p. Redondo c-176. Kane a-115r. Robert Kirby a-Earth-2 reprints 101. 113, 115, 117. Robert S. Mooney a-114r. Howard a-153p, 156p, 165p. Rousseau a-114r. Sheena a-129r.

9/77-#16, Fall 1978; #17, 8/79 - #27, Fall 1981 (#23 & 24 - digest size; #25-27 - oversized)
National Periodical Publications/DC Comics
B(ten)-Brave & Bold Special with Batman/Deadman/Sgt. Rock/Sherlock Holmes; Aparo-c — .50 1.00
27-Batman vs. The Incredible Hulk ($2.50) .25 .75 1.50

NOTE: Number shown in parentheses is the cover number; the actual number is inside.

10-11/75 - #15, 3-4/78 (#1-4: 68 pgs.; #5 on: 52 pgs.)
National Periodical Publications/DC Comics
2, 3: 2-Creeper, Wildcat app.; Adams-c(r). 3-Brunner-c.
Wood-c; Adams-a(r); Hawkman-Flash app. — .30 .60
11-15: 11-Metes-a. 12-Superboy, Atom. 12-Green Lantern, Hawkman, Atom 13-Aquaman, Capt. Comet, Atom. 14-Wonder Woman, Atom. 15-Flash, New Gods — .25 .50

NOTE: Adams a-2r. Estrada a-2. Giordano c-1, 2. Isoes a-14, 15. G. Kane a-11. Leone c-15.

April 1976 (100 pgs.) ($2.00) (Over-sized)
National Periodical Publications/Marvel Comics Group
1 .50 1.50 3.00
1-2nd printing; 5000 numbered copies signed by Stan Lee & Carmine Infantino on front cover & sold through mail .25 2.50 5.00

March 1976 - #18, Winter 1978 (#3-18: 52 pgs.)
National Periodical Publications/DC Comics
18-Deadman & Phantom Stranger .40 .80

July-Aug. 1978-Present
DC Comics
(Superman team-ups with #1-on)
1-Flash .50 1.50 3.00
2-Flash (Legion x-over), 3-Adam Strange, 4-Metal Men, 5-Aquaman .30 .90 1.80
6-Green Lantern, 7-Red Tornado, 8-Swamp Thing, 9-Wonder Woman, 10-Spt. Rock .25 .75 1.50
11-Hawkman, 12-Mr. Miracle — .60 1.20
13-Legion of Super Heroes .45 1.25 2.50
14-Superboy, 15-Atom, 16-Black Lightning, 17-Firestorm, 18-Zatanna, 19-Batgirl, 20-Green Arrow — .60 1.20
21-Elongated Man, 22-Capt. Comet, 23-Dr. Fate, 24-Deadman, 25-Phantom Stranger; Hourmen back-up .50 1.00
26 (10/80)-Green Lantern; intro Cyborg, Starfire, Raven, New Teen Titans; Starlin-c/a; Sargon the Sorcerer back-up; 16 pgs. preview of New Teen Titans 1.70 5.00 10.00
27-Manhunter; Congorilla back-up, 28-Supergirl; Johnny Thunder back-up, 29-Spectre; Dr. Mid-Nite back-up, 30-Black Canary; G.A. Atom back-up .50 1.00
31-Robin, Robotman back-up, 32-Wonder Woman; Mark Merlin/Prince Ra-Man back up, 33-Capt. Marvel; Star Hawkins back-up, 34-Shazam Family, Merlin/Prince Ra-Man back up, 35-Man-Bat; Rex the Wonder Dog back-up, 36-Starman; Rip Hunter back-up, 37-Hawkgirl; Rip Hunter origin, 38-Flash; Crimson Avenger back-up, 39-Plastic Man; Richard Dragon back-up, 40-Metamorpho; G.A. Air Wave back-up .30 .60
41-Joker; intro Wonder Woman's new costume, 42-Unknown Soldier; Sandman back-up, 43-Legion of Super Heroes, 44-Dial 'H' For Hero, 45-Firestorm, 46-The Global Guardians, 47-Debut Masters of the Universe; Sandy & Golden Boy back-up, 48-Aquaman; Black Pirate back-up, 49 Shazam!, 50-Clark Kent — .30 .60
51-Atom in The House of Mystery — .30 .60
52-Origin New Doom Patrol, Negative Woman; Giffen c/a(p) — .30 .60
53-House of Mystery; contains 16 pg. preview of Atari Force, 54-Green Arrow; Black Canary/Jimmy Olsen app., 55-Air Wave; Superboy app., 56-Power Girl, 57-Atomic Knights, 58-Robin/Elongated Man, 59-Legion of Substitute Heroes; Giffen, 60-Guardians of the Universe — .30 .60
61-Origin Omac, 62-Freedom Fighters, 63-Anethyst — .30 .60
64-(75¢ cover price begins)-Kamandi, 65-Madame Xanadu — .40 .80
Annual 1 (9/82)-G.A. Superman .60 1.20
Annual 2 (7/83)-Intro/origin Power Girl

NOTE: Adams a-2, 54; c-2. Alcala a-48. Anderson a-5. B Buckler a-12p, 13p, 34p, 45p, 46p, 49p, 50p. Annual 1p; c-30p, 33p, 34p, 49p, 50p. Annual 1p. Giffen a-59, 63, 65. Gil Kane a-28, 35; c-48p, 56, 58, 60, 62, 64. Annual 2. Lopez a-14, 17, 20p, 24, 31, 41p; c-1-4, 8, 17, 22, 24, 30p. Morrow c-66. Newton a-5, 54p. Orlando c-53. Perez a-26p, 61p; c-38, 61. Starlin a-26-29, 36, 37; c-26-29, 36, 37. Staton a-(p)-9-11, 15, 16, 19, 21, 23, 39; c-15p.

March 1972 - Present
Marvel Comics Group
NOTE: All contain Spider-Man team-ups except #18, 23, 26, 29, 32, 35, 37, 104, 105.
1-H-T 3.35 10.00 20.00
2, 3-H-T .70 5.00 10.00
4, 5-Iron Man 1.50 4.50 9.00
5-10: 5-Vision, 6-Thing, 7-Thor, 8-Cat, 9-Iron Man, 10-H-T .85 2.50 5.00
11-20: 11-Inhumans, 12-Werewolf, 13-Capt. America, 14-Sub-Mariner, 15-Ghost Rider (new), 16-Capt. Marvel, 17-Mr. Fantastic, 18-H-T/Hulk, 19-Ka-Zar, 20-Black Panther .50 1.50 3.00
21-30: 21-Dr. Strange, 22-Hawkeye, 23-H-T/Iceman, 24-Brother Voodoo, 25-Daredevil, 26-H-T/Thor, 27-Hulk, 28-Heroes, 29-H-T/Iron Man, 30-Falcon .40 1.20 2.40
31-40: 31-Iron Fist, 32-H-T/Son of Satan, 33-Nighthawk, 34-Valkyrie, 35-H-T/Dr. Strange, 36-Frankenstein, 37-Man-Wolf, 38-Beast, 39-H-T, 40-Sons of the Tiger/H-T .30 .80 1.60
41-50: 41-Scarlet Witch, 42-Vision, 43-Dr. Doom; retells origin, 44-Moondragon, 45-Killraven, 46-Deathlok, 47-Thing, 48-Iron Man, 49, 50-Dr. Strange/Iron Man .25 .70 1.40
51, 52, 58-58: 51-Dr. Strange/Iron Man, 52-Capt. America, 56-Daredevil, 57-Black Widow, 58-Robert Rider — .50 1.00
53-Woodgod/Hulk; new X-Men app., 1st by Byrne .35 4.00 8.00
54-Hulk/Woodgod; new X-Men cameo; Byrne-a .70 2.00 4.00
55, 59, 60; 55-Warlock, 59-Yellowjacket/Wasp, 60-Wasp-All Byrne-a .70 2.00 4.00
61-70: 61-H-T, 62-Ms. Marvel, 63-Iron Fist, 64-Daughters of the Dragon, 65-Capt. Britain, 66-H-T/Iron Man, 67-Capt. Britain, 67-Tigra, 68-Man-Thing, 69-Havoc, 70-Thor-All Byrne-a .45 1.25 2.50
71, 72, 76: 71-Falcon, 72-Iron Man, 76-Dr. Strange/Ms. Marvel, Byrne-c .60 1.20
73, 77, 78, 80: 73-Daredevil, 77-Ms. Marvel, 78-Wonderman, 80-Dr. Strange/Clea — .40 .80
74-Hot Ready for Prime Time Players (Belushi) .25 .75 1.50
75, 79: 75-Power Man, 79-Mary Jane Watson as Red Sonja. Both Byrne-a(p) .45 1.25 2.50
81-88, 90: 81-Satana, 82-Black Widow, 83-Nick Fury, 84-Sheng-Chi, 85-Shang-Chi/Black Widow/Nick Fury, 86-Guardians of the Galaxy, 87-Black Panther, 88-Invisible Girl, 90-Beast — .40 .80
89-Nighthawker .25 .75 1.50
91-99: 91-Ghost Rider, 92-Hawkeye, 93-Werewolf by Night, 94-Spitfire & Troubleshooters, 95-Nick Fury/Shield; intro. Mockingbird, 96-Howard the Duck, 97-Spider-Woman/Hulk, 98-Black Widow, 99-Machine Man .30 .60
100-Fantastic 4 (Double size); origin/1st app. Karma, one of the New Mutants; origin Storm, X-Men x-over; Miller-a/c(p), Byrne-a .70 2.00 4.00
101-116; 101-Nighthawk(Diko-a), 102-Doc Samson, 103-Ant-Man, 104-Hulk/Ka-Zar, 105-Hulk/Powerman/Iron Fist, 106-Capt. America, 107-She-Hulk, 108-Paladin, Dazzler cameo, 109-Paladin/Dazzler, 110-Iron Man, 111-Devil-Slayer, 112-King Kull, 113-Quasar, 114-Falcon, 115-Thor, 116-Valkyrie .30 .60
117-Wolverine .25 .75 1.50
118-138: 118-Professor X, 119-Cargoyle, 120-Dominic Fortune, 121-Human Torch, 122-Man-Thing, 123-Daredevil, 124-The Beast, 125-Tigra, 126-Hulk & Powerman/Son of Satan, 127-The Watcher, 128-Capt. America, 129-Vision, 130-Scarlet Witch, 131-Froggman, 132-Mr. Fantastic, 133-Fantastic 4, 134-Jack of Hearts, 135-Kitty Pryde, 136-Wonder Man — .30 .60
Annual 1 (1976)-New X-Men app. 1.50 4.50 9.00
Annual 2 (12/79)-Spdr/Hulk .25 .75 1.50
Annual 3 (11/80)-Hulk/Power Man/Machine Man/Iron Fist — .60 1.20
Annual 4 (10/81)-Spdr/Daredevil/Moon Knight/Power Man/Iron Fist; brief origins of each given, Miller-c(p)/a .35 1.00 2.00
Annual 5 (1962)-Spdr/The Thing/Scarlet Witch/Dr. Strange/Quasar .50 1.00
Annual 6 (10/83)-New Mutants, Cloak & Dagger app. .25 .75 1.50

NOTE: Austin 1-73r; c-76, 79, 112i, 130. Bolle a-9. Buckler a-89r. c(p)-46, 82, 86, 91. Byrne a-(p)-53-55, 59-70, 75, 79, 120; c-60p, 72p, 75, 79, 80, 129, 133i. Colan a-87r. Ditko a-101. Infantino a-39. ST. Kane a-(p)-4-6, 13, 14, 16, 19, 22; c-4p, 41p, 46p. Layton c-72i, 110, 111, 116i, 117p. 120. Leialoha a-83-85; c-83, 84. Miller c-95p, 99p, 102p, 106. Mooney a-2r, 7i, 8, 10p, 11p, 16r, 24p, 29p, 72, 93p, 94. Annual 5i. Nasser a-9p. Nasser & Wrightson c-101. Nebres a-127. Nelson a-95p. "H-T" means Human Torch; "SpM" means Spider-Man; "S-M" means Sub-Mariner

Dec. 1971 - #12, Nov. 1973 (#1, 2: 25¢)
Marvel Comics Group
11, 12-Thing team-ups, Starlin-a, 11-Origin Fantastic 4 retold — .60 1.20

Jan. 1974 - #100, June 1983
Marvel Comics Group
1-Thing team-ups begin 1.50 4.50 9.00
2-4: 3-Daredevil app. .75 2.25 4.50
5-Guardians of the Galaxy .50 1.50 3.00
6-10 .70 2.00 4.00
11-20 .45 1.30 2.60
21-30: 29, 30-Spider-Woman app. .25 .75 1.50
31-42: 38, 39-Daredevil app. .20 .60 1.20
41, 42, 44-49 — .50 1.00
43, 50, 53-55-Byrne-a. 54-Death of Deathlok .65 1.25 2.50
51-Miller-c(p) .50 1.50 3.00
52-Moon Knight app. .35 1.00 2.00
56-74: 60-Intro. Impossible Woman, 61-63-Warlock app. — .40 .80
75-Double size .25 .75 1.50
76-82, 85-99: 93-Iocasta dies — .30 .60
83, 84-Alpha Flight app. .35 1.00 2.00
100-Double size, Byrne scripts .25 .75 1.50
Annual 1 (6/76)-Liberty Legion x-over .30 .80 1.60
Annual 2 (2/77)-Starlin c/a; Thanos dies .25 .75 1.50
Annual 3 (7/78)-Nova app. — .50 1.00
Annual 4 (9/79)-Thing/Black Bolt — .50 1.00
Annual 5 (9/80)-Thing/Hulk — .40 .80
Annual 6 (10/81)-Thing/Ka-Zar; American Eagle debut — .40 .80

NOTE: Alcala a-42r; Austin c-42i, 54, 56, 58, 61s, 63s, 66s. John Buscema a-30, 45; c-30p. Byrne a-43p, 56p, 59-59s; c-43, 53-55r; c-43, 53-55r, 56s, 98i, 99p. Colan a-30p. Ditko c-13, 12, 70, 72, 75, 77. Morrow a-53i. Mooney a-7i, 38, 99. Perez a-56-58p, 60p, 64p, 65r; c-42p, 56-57p, 64p, 55r, 57s, 58p, 61-66p. Rousseau a-Annual 1i. Simonson c-43s; Annual 6i. Starlin c-6, Annual 1. Tuska a-6p

Marvel Comics Group
8/75 - #14, 9/77; #15, 11/78; #16, 5/79; #17, 6/80
1-Sub-Mariner app. — .60 1.20
2-Sub-Mariner app. — .40 .80
6-13, 15-17: 6-Starlin-c — .30 .60
14-Byrne-c; New X-Men cameo — .50 1.00
Giant-Size 1 (3/75, 68 pgs.)-Craig inks — .50 1.00
Giant-Size 2 (6/75, 68 pgs.)-Dr. Doom, Sub-Mariner app. — .40 .80

NOTE: Byrne c-14i. Ditko a-Ann Size 2r. Evans a-3p. Everett a-1p. Giffen a-8, 13p; c-13. Infantino a-15p. Mooney a-4i. Sekowsky a-Ann Size 2p. Tuska a-1p, 15p(r). Wood a-15p(r)

WESTERN TEAM-UP
Nov. 1973
Marvel Comics Group
1-Origin & 1st app. Dakota Kid; Rawhide Kid-r; Gunsmoke Kid-r by Jack Davis — .25 .50

MARVEL TREASURY EDITION ($1.50-$2.50)
Sept. 1974 - Present (100 pgs.; oversized)
Marvel Comics Group
25-Spider-Man vs. Hulk — .50 1.00
28-Spider-Man/Superman; origins of each given; Buscema-c/a(p) — .50 1.00

MARVEL AND DC PRESENT (Featuring Uncanny X-Men and New Teen Titans)
Nov. 1982 (One Shot, 68 pgs, $2 cover, printed on Baxter paper)
Marvel Comics Group/DC Comics
1-Simonson/Austin c/a; Perez-a(p) .35 1.00 2.00

TEAM-UPS

(From Page 39)

the team-up concept, Fingeroth's statement contradicts that view. For that matter, over the years Marvel did not limit its team-up titles to *Marvel Team-Up*.

Nearly two years after Spider-Man got his team-up title, *Marvel Feature* offered two Thing team-ups, both drawn by Jim Starlin. The response was so positive that The Thing moved into his own title, *Marvel Two-in-One*, and was the host every issue through the very last one, #100.

The finest issue of *MTiO* remains *Marvel Two-in-One Annual* #2. This book, written and drawn by Jim Starlin, finished up the Warlock saga, guest-starred Spider-Man, Captain Marvel and The Avengers in final battle against Thanos of Titan, and, with *Avengers Annual* #7, made up what may be the greatest comic saga at Marvel in the late '70s. It edges out all its competition among the team-up books, at least.

Marvel Two-in-One worked better as a team-up comic because of the sheer power of Ben Grimm. Mighty enough to rival The Hulk and no stranger to science-fiction shindigs, thanks to his years with The Fantastic Four, The Thing fit in better as an ally of Thor or Iron Man. Sometimes the reverse of Spider-Man's problem happened when he was saddled with a much-less-powerful ally, such as The Black Widow, but mostly he managed to pull his weight in the teamings without being too obtrusive.

Also, some character development was made in The Thing, courtesy of writers such as Marv Wolfman, Steve Gerber, Mark Gruenwald, and John Byrne, which is more than can be said of most Batman or Spider-Man team-ups. The Thing, interacting with only one teammate rather than his three fellows in the Fantastic Four, actually got a chance to stretch out on occasion.

After 100 issues, *Marvel Two-In-One* was canceled and replaced on Marvel's schedule by *The Thing*, starring Ben Grimm in solo stories.

Marvel tried two other team-up books over the years. *Super-Villain Team-Up* was a vehicle bringing together Dr. Doom and Sub-Mariner, who had recently lost his own series. Toward the end Sub-Mariner bowed out, and Dr. Doom made a foray against Magneto. It was revived for two annual issues some years later, teaming up The Red Skull and The Hate-Monger (who turned out to be a self-perpetuating clone of Adolf Hitler).

There was also the one-shot *Western Team-Up*, published in 1973, which featured The Rawhide Kid and a new character, The Dakota Kid. Lack of a second issue indicates that it did not sell well.

Not all team-ups or team-up titles are highly collectible landmarks, notwithstanding the $235 pricetag currently applied to mint copies of *Superman* #76. Most are pretty conventional: Hero meets hero in search of an ally against a common enemy, who is defeated, after which hero leaves hero. A few, however, wind up in a bizarre category. This seems to happen when the roster of

Marvel Team-Up *and* ***Marvel Two-in-One*** *were Marvel's primary team-up titles. Though* ***Marvel Team-Up*** *was canceled with #150, the editor said that it meant guest-stars could appear in all Spider-Man titles. Marvel Two-in-One ended with #100.*

more conventional heroes has been exhausted, and a different approach is needed to yoke two mismatched partners together.

Batman and Deadman in the already-mentioned *The Brave and the Bold* #79: How could you team up a Gotham crimefighter with a ghost who could not be touched, seen, heard, or otherwise detected? Deadman solved the problem by possessing Batman's body, speaking his origin story into a tape recorder ("The tape recorder on playback? My own voice coming from it . . ."), and letting The Caped Crusader decide to take on Boston Brand's murder case. In this odd issue, Batman had to talk to an invisible partner, even to provide basic information. "All right, Deadman! I know you're here! Listen! I'll take your case . . . I'll help you find your killer!"

Spider-Man and Killraven in *Marvel Team-Up* #45: When Spider-Man had pretty well run through the list of eligible Marvel heroes to team with, Bill Mantlo — in the middle of a time-travel storyline — bounced the web-slinger into the 21st century to have him land at the side of Killraven (from *Amazing Adventures*) and fight Wellsian Martians.

In #46: Spider-Man got bounced into an alternate future to meet Deathlok, the half-corpse, half-machine "hero" stalking the ravaged America of 1990. (After that, he returned to 1976, to a nice, simple battle against the Basilisk, for which he was undoubtedly grateful.)

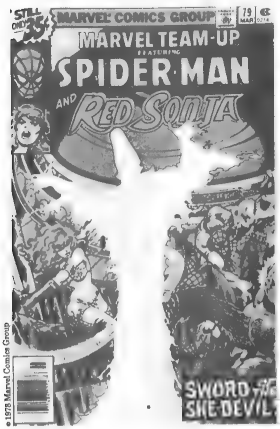
Spider-Man and Red Sonja in *Marvel Team-Up* #79: Marvel's most popular super-hero teamed with a barbarian heroine who had lived and died 10,000 years earlier — *without* time travel. How? By having Mary Jane Watson grasp the hilt of Red Sonja's sword in a museum, become possessed by her spirit, and slash foes, all as Sonja. ("I saw the red hair — thought for a second it was MJ! My mistake!")

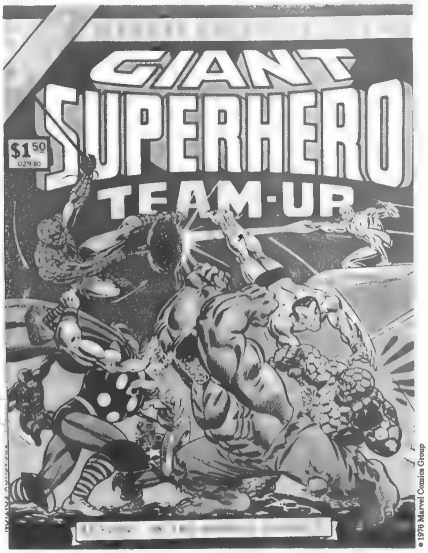
Batman himself starred in a series of team-ups with the heroes of DC's war line, primarily Sgt. Rock. In the first of them — *B&B* #84 — a present-day story framed a flashback to World War II, and the Earth One Batman fought beside Easy Company in a pip of a story. The end of that Adams-Haney story showed the present-day Rock, the first glimpse readers had had of the post-War Rock. The story got good enough response to assure four more Rock team-ups with Batman, with the final story (*B&B* #162) involving the Earth-Two Batman teaming up with Rock in World War II.

The oddest team-up on record, though, was the first one between Superman and Spider-Man in 1976.

They joined forces in a Gerry Conway-Ross Andru-Terry Austin 96-page tabloid-sized comic book to foil Dr. Octopus and Lex Luthor. Fans still argue on which Earth this happened, since Superman lives in Metropolis, which does not exist in Spider-Man's world.

The cover declared "The Battle of the Century . . . Superman Vs. The Amazing Spider-Man" — so the story had to include a fight between the two stars. That seemed about as logical as sending





The Treasury Edition title reprinted team-up stories from 1965, 1968, and 1970. The ***Marvel Team-up*** *co-starred some strange heroes with Spider-Man — but possibly none was stranger than Red Sonja, who came from pre-history to fight beside Spider-Man, though neither spoke the other's language.*

Woody Allen against Sugar Ray Leonard, but the fight lasted for 12 pages. You won't have to come up with a lot of money to get this collector's item, so that's enough detail about it here. Though it came out almost a decade ago, it's available from dealers at less than cover price.

This is not unusual for comics in general or team-up titles in particular. There are many desirable items still to be found at economical prices. A complete collection of team-up comics would make a fine view of the spectrum of Silver Age heroes and villains, though it would contain only a few high-priced issues.

Marvel's staff produced a second Marvel/DC Superman and Spider-Man team-up, with The Hulk, Wonder Woman, Dr. Doom, and The Parasite featured in the story. DC then produced the mediocre *Batman Meets The Hulk* book. That was followed by the best of the special team-ups to date: *The X-Men Meet The New Teen Titans*. This story, by Chris Claremont and Walt Simonson, pitted the most popular super-team of each company against Darkseid and Dark Phoenix.

More crossovers were promised, but an Avengers-Justice League team-up has been delayed by inter-company differences of opinion.

In the late '70s, DC published some original tabloid-sized comics, labelled *All-New Collector's Edition*. These offered *Superman vs. Wonder Woman, Superman vs. Shazam!* (Captain Marvel) and *Superman vs. Muhammad Ali*. After a while it seemed as though Supes was a mighty hard person to get along with.

Most collectors would probably place the Superman-Ali book at the top, thanks to its Neal Adams artwork, but I found the idea of Muhammad Ali mopping up the floor with a legend of American folklore pretty hard to take; I opt for the Supes/Wonder Woman volume, with its pleasant Garcia-Lopez art. As a whole, though, these tabloids remain pretty unspectacular, compared to many of the good small-sized books.

What seems certain at present is that team-up books will continue into the near future. Let's face it — the reader gets a charge out of seeing heroes competing one-on-one, not diluted by a super-team, and we enjoy the contrast provided by teaming, say, Spider-Man with Red Sonja.

One thing's for sure: In comic books, teamwork pays off.

Most are pretty conventional: Hero meets hero in search of an ally against a common enemy, who is defeated, after which hero leaves hero.

A MOMENT LATER...
THERE HE IS!... AND HE'S GOT VULKOR!
THE UNDER-SEA PRESSURE CRUSHED THE CAPSULE AND THE WEAPON! ALL IT TOOK, THEN, WAS A LITTLE MARTIAN JUDO TO SUB-DUE THIS CHARACTER!
NOT LONG AFTER..
THE SECRET OF VULKOR'S CONTROL OVER ME WAS THIS "BRAINWAVE ENERGIZER" HE PLANTED UNDER MY BOW GRIP WHEN I WAS HIS PRISONER! LUCKILY, OUR SWITCH OF IDENTITIES KEPT ME BEYOND ITS CONTROL RANGE, MANHUNTER! OF COURSE, YOUR MARTIAN BRAIN WAS UNAFFECTED BY IT!
NOW, I'M OFF TO TELEPORT THESE CRIMINALS TO MARS, TO FACE JUSTICE! IF YOU EVER NEED ME AGAIN...
WE'LL SEND FOR YOU, MANHUNTER! IT WAS GREAT BEING TEAMED WITH YOU... EARTH'S LUCKY TO HAVE YOU ON ITS SIDE!
THE END
AND YOU READERS ARE LUCKY TO HAVE BOTH CHAMPIONS FIGHTING EVILDOERS: GREEN ARROW IN WORLD'S FINEST COMICS, MARTIAN MANHUNTER IN DETECTIVE, AND BOTH TOGETHER WITH THE JUSTICE LEAGUE OF AMERICA.

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IT'S TIME FOR
FUN WITH YOUR COMICS
...YOUR HOSTS...
ARE WE HAVING...
...FUN YET?
Charlie and Ward
HI, GANG! TODAY WE'RE GOING TO DECORATE OUR COMIC BOXES! ALL YOU NEED IS A BOX, A FEW COLORED PENS, AND YOUR IMAGINATION!
THOR
CONAN
NOW JUST DRAW YOUR FAVORITE COMIC CHARACTER, USING THE HANDLE-HOLD AS PART OF THE PICTURE!
SOME OF OUR FAVORITES...
CYCLOPS...
ENEMY ACE...
BRUCE BANNER...
VIGILANTE...
NEXUS...
JUDGE DREDD...
GRRRRR
ROM...
FINALLY, TAKE A COPY OF ELFQUEST #16 AND DROP IT IN ANY OF THESE NEW BOXES--- NOW THE FUN REALLY STARTS!
ELFQUEST
CW
=SNORT!=
BE WITH US NEXT TIME, WHEN WE WILL LIVEN UP THOSE DRAB STAPLES IN YOUR COMICS!
© 1986 Ward Rantz

SOME COMIC SERVICES CLAIM THAT

THEY'RE WRONG!

SOME HISTORY: STYX COMIC SERVICE was the first major comic service to advertise in the fanzine media years ago. We built a loyal following and became the largest comic service of its kind up to 1981. During that year the disastrous postal strikes really put a kibosh on us. During the time since we've made innumerable changes and improvements to the comic service to make it even BETTER than it was! We're going strong, and we're looking towards the future!

WHAT SERVICES DO THE OFFER? We supply a full line of comic books and comic-related publications to fans throughout the world. We also supply a few unrelated items such as Penthouse and Playboy, but we have kept those to a minimum, concentrating on items collectors are looking for.

Most importantly, all books are sold for 20% off cover price. That's right off the top!

HOW DOES THE SERVICE WORK?: We maintain a standing order for you. Each shipping period, we run an invoice against that standing order and your books are packed and packed automatically. The charges are added up and deducted from your account in which you maintain your funds. It's that simple, and yet there's lots more to it! Look at these features!

1.) NO SEPARATE SECURITY DEPOSITS ARE REQUIRED. Every cent you deposit in your account goes towards buying comics and magazines.

2.) THERE ARE NO MINIMUM OR MAXIMUM ORDERS. Order one comic or one thousand comics! we'll get them to you and the barrel is loaded with our policy of information, however, we do want to note that it's more economical the more titles you order. That's because postage for one comic and postage for ten comics are essentially the same. Postage goes by weight of the package, you know!

3.) YOU HAVE INSTANT CREDIT BASED ON YOUR DEPOSIT! As each shipment is sent out to you you can monitor the level of your account and replenish it if necessary!

4.) IF YOU DON'T WISH TO BE BOTHERED WITH MAKING DEPOSITS, YOU CAN USE VISA. Our Visa system is excellent for a number of reasons.

a.) We operate your account automatically and you NEVER have to worry about having sufficient funds to cover shipments.

b.) U.S. AND FOREIGN CUSTOMERS TAKE NOTE: When you operate your account via VISA, it is done in CANADIAN DOLLARS at the CANADIAN COVER PRICES of the books. Often, with the rates of exchange fluctuating, this may mean EXTRA savings to you when you get your VISA billing!

c.) VISA charges are done in $100 Canadian increments to minimize hassles and you receive your sales slip automatically when a charge is processed!

5.) WE'LL WATCH OUR SHIPPING CHARGES AGAINST ANYONE! Traditionally our postal charges have been low and this is maintained through operation of your account. We try to maximize the costs to give the most economical and effective service.

6.) WE CARRY AS COMPLETE A LINE OF GOODS AS POSSIBLE. Our selection has oft-times been imitated, but rarely equalled. Scan the publications list below. You will be surprised from time to time to have current with the newest releases. If a title doesn't appear on that list, then likely it's not of much interest! (Or at least I've not appeared. The list shows only CURRENT or CONFIRMED TITLES.)

7.) OUR BOOKKEEPING IS ACCURATE AND YET MAINTAIN A COMPUTERIZED SYSTEM FOR YOU! On each and every invoice you see a statement which picks up the balance from the previous invoice. It also shows any deposits, adjustments, or changes which have taken place in your account since the last time you received goods. Everything is clear and concise, and it's in plain English to make it easy to understand!

8.) OUR SYSTEM IS THE MOST EFFECTIVE: WE SHIP EVERY TWO WEEKS WITHOUT FAIL. That means that every new release we receive in each period is shipped out effectively and quickly. Everyone gets two-week service to minimize the time lag between release of a book and the time you get it!

9.) OUR SYSTEM IS FLEXIBLE. Order changing is a snap. Just drop us a note when you wish to make additions or deletions. We'll make them for you within a day or two of receiving your written notification, and the changes will take effect with your next order! It's that easy!

10.) OUR SYSTEM IS SIMPLE. There are no complex shipping plans or combinations to choose from and you're not rated according to the number of books you take each month, week, or whenever. Too much hassle!

11.) WE CARE FOR YOUR ORDER! Our desire is to get you your books in the best possible condition. Each shipment is carefully wrapped in plastic. Larger shipments are then placed in a specially designed mailing box, with ample packing and a protective bag over it. We are introducing the use of specially padded envelopes for the smaller shipments. This ensures arrival of your books in the best condition! We hope you're happy and that makes us happy also!

12.) WE OFFER PHONE SERVICE! If you wish to avoid writing hassles, we'd be glad to hear from you in person! You can get in touch with us by phone at: (204) 586-8547 24 hours a day Monday thru Friday! Make changes, ask questions, tell us your suggestions, or whatever. We wanna hear from you!

12.) WE OFFER BACK ISSUE SERVICE AT ECONOMICAL PRICES: We have 500,000 or more books to choose from which span the past 45 years. We offer good quality, good selection, and reasonable price. Oftentimes we run specials just for comic service members! Try us with your want lists. We respond.

14.) OUR "BLANKET CATEGORIES" make ordering easy! A blanket category gives you the option of ordering, for example, "ALL MARVEL FIRST ISSUES". (See the publications list) That means that each and every first issue Marvel puts out will be sent to you automatically! If you wish to continue with the title, without missing an issue! And for ANNUALS the system is even better. If you choose, for example, "ALL DC ANNUALS" you'll get every one that comes out during the year! But even if you don't, our system will AUTOMATICALLY send you the annuals of the titles you collect to keep your sets complete! Can't be beat!

These are just a few of the features of our service. Read on!

What basic costs are involved again?:

You pay only for your comics at a BIG 20% discount, postage, and a small service charge per shipment. Scared? Don't be! The maximum service charge is 75¢ per. shipment, and we have recently refined the system to allow for a graduated service charge for small shipments. After all, it's not fair to have one comic costing a fortune! This allows smaller collectors to get the best service possible while keeping costs to a minimum!

What EXTRAS does the service offer?:

We've got plenty! Just look at these:

1.) WANT A PRICE GUIDE? OK.....we'll give you one. That's RIGHT! We said GIVE. OK.....what's the catch? The only thing is that you have to be a member of the comic service for the year's period in which the guide comes out. THERE ARE NO OTHER MINIMUM ORDERS TO QUALIFY FOR A GUIDE! And what happens if you quit before the year is up? Well.....we've divided the cost of the guide into 12 equal parts. If you leave the service, your account will be charged for the cost remaining of the guide. It's that simple! Join now! Quality for the 1985 price guide as soon as it's published. Don't be left out!!

2.) ARE YOU INTO PLASTIC BAGS? OK.....we experimented and found that sending books in individual bags is actually MORE dangerous than sending them without. There's greater tendency to damage that way. But we have them available, and they're top-quality 2.5 mil ultra clear bags. Service members can get them for just $3.00 U.S./$4.00 Can. per hundred!

3.) Once a month you'll get the newest issue of the STYX MAGAZINE. That's something that we just started which replaces the old newsletter. It's got previews, cover repros, information on the service and the world of comics, and (hopefully) contributions from service members.....all neatly fitted into a few pages. Good reading, and it's free!

4.) EACH MONTH we send out as many promotional flyers, information sheets, etc., as we can possibly get into your package. So every second package you'll be getting more than just your comics! You'll get the latest updates and info right from the publishers!

5.) MARVEL AGE and the NEW DC COMING ATTRACTIONS are supplied free each month to members with current accounts. That's right.....no cost! That's just a little extra that we give you!

What can you expect in terms of service and customer satisfaction?

The comic service is designed for people who are far from a local source of books. It is also useful to those who do not have the facilities to go hunting for books from place to place. It is welcomed as well by those fans who, although they have a local outlet, are disgruntled with the chores involved and the costs of buying off the rack.

We can solve your collecting problems. We cannot compete, however, in the area of keeping with the local comic shops in your area. That's a drawback of dealing by long-distance and applies to any service. However, with our schedule, we feel that time will not be a major consideration.

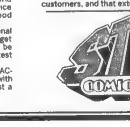
We can give you satisfaction. However, we are human too and sometimes a mistake might accidentally pop up. In those cases (which are rare) we will promptly correct the problem to maximize your enjoyment of the comic service. We will always send exactly what your order entails. Incidentally, EVERY THREE MONTHS you will receive a computerized listing of your current standing order, so that you may make any changes or adjustments if necessary.

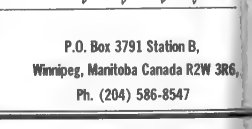
Of course completeness is important. We strive NEVER to miss an issue. If such a case does arise, we will get the issue for you, no matter how long it takes, or we will credit your account the appropriate sum if you so desire. If you are happy with the service, then our job is accomplished!

We will always lend a friendly and outgoing ear to your concerns and suggestions, and welcome them to better the service for all members. That's because we consider the members of our service as "family" rather than just customers, and that extra touch goes a long way!

What can you expect in terms of your responsibilities?:

Basically the only thing is to keep your account solvent. That's it. Unfortunately comic services as well as all businesses depend on cash input. Are you wondering what happens if your account goes "into the red"? We have a flexible credit plan based on your individual record with the service. We may ship your books despite the fact that your balance shows a sum owing, depending on how much it is and what your circumstances are. If we don't, however, a message to that effect is automatically printed on your invoice and we'll store the invoice until a new deposit arrives. This allows you the time and flexibility to plan your purchases. That's another example of just a little bit more service





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YOU JUST CAN'T DO ANY BETTER.

SECTION 1: DC and MARVEL COMICS

- DC First Issues
- Marvel First Issues
- All DC Annuals
- All Marvel Annuals
- Action Comics
- All Star Squadron
- Alpha Flight
- Alien Legion***
- Atari Force
- Arak Son of Thunder
- Arion
- Avengers
- Batman
- Batman & The Outsiders
- Berserko Bazaar
- Beauty and the Beast***
- Camelot 3000***
- Captain America
- Conan
- Coyote
- Crystar
- Daredevil
- Dazzler
- DC Comics Presents
- 1 ***DC Coming Attractions
- Defenders
- Detective Comics
- Dr. Strange
- Dr. Who
- Dreadstar***
- Fantastic Four
- Firestorm
- Flash
- Gemworld (mussi-series)
- G.I. Combat
- G.I. Joe
- Green Lantern
- Hulk
- Iceman***
- Infinity Inc.***
- Iron Man
- Jemm Son of Saturn
- Jonah Hex
- Justice League
- King Conan
- Kull
- LEGION OF SUPER HEROES

HIGH QUALITY!!!*

- Legion of Super Heroes
- Machine Man
- 1 Marvel Age (supplied FREE to all members in good standing!)
- Marvel Fanfare***
- Marvel Superheroes The Secret Wars (mini-series)
- Marvel Tales
- Marvel Team-Up
- The Thing
- Micronauts (New Series)
- Moon Knight (New Series)
- New Mutants
- New Gods***
- Omega Men***
- New Talent Showcase
- Powerman/Iron Fist
- Indiana Jones
- Red Sonja
- Quest Probe
- Rom
- Sgt. Rock
- Spectacular Spiderman
- Spiderman
- Starriors (Mini-Series)
- Star Trek
- Star Wars
- Sue Devile***
- Sub-Mariner
- Super Powers (Mini Series)
- Superman
- Swamp Thing
- TEEN TITANS HIGH QUALITY***
- Team Titans
- Thor
- Transformer
- Vigilante***
- Warlord
- West Coast Avengers
- What If?
- Kitty & Wolverine (Mini Series)
- Wonder Woman
- WONDER WOMAN HIGH QUAL ITY***
- World's Finest Comics
- X-Men
- DC Graphic Novels
- Marvel Graphic Novels
- All DC Mini-Series
- All Marvel Mini-Series

SECTION 2: ARCHIE/RED CIRCLE COMICS

- Archie/Red Circle First Issues
- Archie Giant Series Magazine
- Archie
- Archie and Me
- Archie at Riverdale High
- Archie's Pals 'n' Gals
- Archie's T.V. Laugh-out
- Betty and Me
- Betty and Veronica
- Blue Ribbon Comics (Red Circle)
- Everything's Archie
- The Fly (Red Circle)
- Jughead
- Katy Keene (New Series)
- Laugh
- Life With Archie
- Mars-Tech Robot Warriors (Red Circle)
- Mighty Crusaders (Red Circle)
- Pep
- Shield (Red Circle)
- Thunder Bunny (Red Circle)

SECTION 3: SPECIALITY AND DIRECT SALE PUBLISHERS

(Note: almost ALL the items listed in this section are DIRECT SALE ONLY and so we will dispense with the asterisks for them!)

- All Eclipse First Issues
- All First First Issues
- All Pacific First Issues
- All Capital First Issues
- All Americomics First Issues
- Crossfire (Eclipse)
- Cay's Quack (Eclipse)
- Mr. X (Veritas)
- Elementals (Comico)
- Jerry Iger's Famous Features (Pacific)
- Star Reach Classics (Eclipse)
- Echo of Futures Past (Pacific)
- Elric (Pacific)
- Grimr (Pacific)
- Alien Worlds (Pacific)
- Ewoks Wrightman (Pacific)
- Aztec Ace (Eclipse)
- DNA Agents (Eclipse)
- Pacific Presents (Pacific)
- Ms. Mystic (Pacific)
- Silver Streak (Pacific)
- Starstryker (First)
- First Foto (Pacific)
- Somerset Holmes (Pacific)
- Destroyer Duck (Eclipse)
- Vanguard (Pacific)
- Nexus (Capital)
- Budget (Capital)
- Sabre (Eclipse)
- Scarlar Bane (Eclipse)
- Ms. Tree (Eclipse)
- Twisted Tales (Pacific)
- Ravens & Rainbows (Pacific)
- Americomics (Americomics)
- Vanity (Pacific)
- Whisper (Capital)
- Black Diamond (Americomics)
- Capt. Paragon (Americomics)
- Evangeline (Comico)
- Mage (Comico)
- Sun Runner (Pacific)
- XZ (Comico)
- Comico Primer (Comico)
- Grendel (Comico)
- Evangeline (Comico)
- Mage (Comico)
- Skrog (Comico)
- Mars (First)
- Thunder Agents (Galaxy)
- Zot (Eclipse)
- Starriors(tm) (Americomics)
- American Flagg (First)
- E-Man (First)
- Jon Sable (First)
- Warp (First)
- Grimmick (First)

SECTION 4: GRAPHITON COMICS

- All Charlton First Issues
- Attack
- Battlefield Action
- Beyond the Grave
- Fightin' Army
- Fightin' Navy
- Fightin' Marines
- Ghost Manor
- Ghostly Haunts
- Ghostly Tales
- Haunted (Baron Weirwolf)
- Scary Tales
- War (World at ...)

SECTION 5: BIKSTOR/EAGLE COMICS

- Judge Dredd***
- Nemesis***
- Robohunter***
- Warrior Magazine

SECTION 6: COMIC DIGESTS

- All DC Digests
- All Archie Digests
- Archie Where's It? Digest
- Archie Comics Digest
- Best of DC Digest
- Archie Double Digest
- Betty/Veronica Comic Digest
- Jokebook Comics Digest
- Jughead Jones Digest
- Jughead With Archie Digest
- Laugh Comics Digest
- Little Archie Digest

SECTION 7: ALTERNATIVE COMICS, FANZINES, AND MAGAZINES

- Amazing Stories (sf)
- Amazing Heroes (Fantagraphics)
- Analog (sf)
- Cerebus the Aardvark (Aardvark Vanaheim)
- Cinefantastique (film)
- Cinefex (film)
- Cinemagic (film...Starlog)
- Comic Reader
- Comics Collector (Krause)
- Comics Interview (Fictioneer)
- Comics Journal (Fantagraphics)
- Distant Soil (Warp)
- D'Arc Tangent (Fantasy Fractory)
- Don Rosa's Comics (Fantagraphics)
- Eclipse Monthly
- Ellipsoid (Warp)
- Epic Magazine (Marvel)
- Fangoria (Starlog)
- Fantastic Films (Fair)
- First Kingdom (Plant)
- Heavy Metal
- Heavy Metal Specials
- Isaac Asimov (sf)
- Journey (Aardvark Vanaheim)
- Love and Rockets (Fantagraphics)
- Mad
- Mad Specials
- Marvel Comics Index Series (Pacific)
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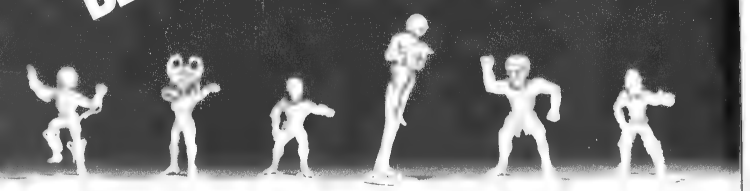
YOU, TOO, CAN BE A SUPER-HERO!

By Kim Metzger



One decade ago, something called *Dungeons & Dragons* brought a new kind of game to widespread public attention. This new kind of game appeared on the market and met with immense popularity among college students, historical scholars, and people such as comic book fans, who just want to have fun — with a challenge. This is the role-playing game, "RPG" for short.

In a role-playing game, the players do more than move a token around a board and follow instructions for the spaces they land on or the cards they draw. In a role-playing game, the players "run" characters that they themselves have usually created. They join other players in games and vicariously together: fly around the galaxy battling enemy aliens; chase gangsters down Prohibition streets at breakneck speeds; do battle against fierce dragons, demons, or sorcerers, (in the manner of the most famous RPG, *Dungeons & Dragons*); and go anywhere their imaginations take them, depending upon the game.

*George A. MacDonald and Steve Peterson at GEN Con 17 displayed their co-creation, **Champions**.*

Most role-playing games usually need at least four people to play effectively, plus one person to assume the role of gamemaster. The gamemaster (known in *Dungeons & Dragons* as a dungeon-master) is the person who sets up the game for others to play. He knows the rules of the game, creates the setting and adversaries for the adventure (or campaign, the term for a series of adventures), oversees the responses of NPCs (non-player characters who are controlled by the gamemaster), and, in general, tries to see that everyone has a good, exciting time.

It isn't hard to get involved in a role-playing game. Although the characters may seem complex to create, there's usually nothing more complicated behind them than several rolls of the dice. The dice can look a little strange, though. Many role-playing games use percentile dice that have four, six, eight, 10, 12, or even 20 sides. Players read the numbers on the different-colored dice as tens and ones (which is which depending on the die color), instead of totals. For example, rolling a "5" on one die and an "8" on the other would result in a 58, not a 13. Making a roll for each of the character's attributes (such as strength, intelligence, or dexterity), the player soon has guidelines for exactly what his character can do. Some games are more complicated, but a friend who's already playing the game can help put the character together.

Role-playing games offer players a chance to experience worlds that have been gone for centuries — or never were at all. They offer a chance to experience adventure without actually risking life or limb (though some players react to characters' injuries or deaths as if their dearest friend had died). In a game like *Dungeons & Dragons*, for example, players can engage in swordplay without ever once having to worry about sustaining so much as a scratch. They need not ever use a real weapon to win a major battle. They can freely explore unknown reaches of space, while mankind still struggles to explore Mars.

And now there are role-playing games that allow players to become valiant, superhuman crime-fighters, like those in comic books.

Given the fantastic slant of many role-playing games, it was only a matter of time before comic-book elements, particularly super-heroes, became part of the field. The first such effort was *Superhero: 44* by Donald Saxman. Set in the year 2044 on the island of Inguria, the game had players deciding what category their characters fell under (the choices were toolmaster, ubermench, and unique) and rolling dice to assign characteristics and powers to them. The game had several problems, however. No actual powers were ever really described. The game's system was so complex it was difficult to understand and play. And, in the end, it was more science-fiction than super-hero oriented. It could not be related to the comic books the players bought every week. Players tended to shrug their shoulders, put the game aside, and forget about it.

The next attempt at super-role-playing came from the team of Jack Herman and Jeff Dee. Called *Villains & Vigilantes*, this game played a little closer to

D&D in that basic characteristics and skills were selected through rolling dice. Unfortunately, so were a character's powers, meaning a player would frequently end up with a super-hero totally different from the kind he'd wanted. Dee and Herman compensated for this in a later edition of the game, however. While a character can still be "rolled up," as in *D&D*, a player can choose his or her power, rather than leaving them to chance. (Though a dice roll will limit the number of powers a character can have.) Also, the game doesn't allow for players to have heroes who might be a little "evil" themselves. For example, Wolverine of *The X-Men* would be difficult to work into *Villains & Vigilantes*, since there are times when his methods are nastier than those of the villains. Still, the game has a lot of advocates, and it's one of the most popular of its kind today.

The super-hero games really took off in 1981. That year a new corporation called Hero Games introduced *Champions*, which is probably the best-selling of such games. *Champions* utilizes a system that Hero Games has adopted for all its games (including its latest release, *Justice, Inc.*, which allows players to portray characters similar to those of the pulps of the '20s and '30s). Each player has a set number of points for his or her characteristics (the points a normal person would have) plus an additional 100 points. Still more points are added by putting certain disadvantages and weaknesses to their characters.

Each disadvantage and weakness is worth a certain number of points. For example, if a character has a psychological disadvantage, such as claustrophobia, the character gets 10 points for the disadvantage and a number of points for how frequently the phobia might affect him. Other (but not all) disadvantages in *Champions* include: being hunted by groups of agents, villains, etc.; having such a physical limitation as blindness; unusual appearance (The Hulk would have this disadvantge); and a secret identity.The points are then used to add to the basic characteristics (if desired) and to buy the various powers each player wants his or her characters to have. Unlike the games developed earlier, it's easier for a character to be a little "gray" — not entirely bad, not entirely good. Indeed, one of the most popular disadvantages of *Champions* is "berserk" in which characters will rage uncontrollably under the right circumstances.

Champions has its critics, too, however. Under the wrong gamemaster, it can be very slow-moving, and the system is so complicated that some players never get the hang of it. (To try to compensate for this, *Champions* recently released a supplement showing players how to "roll up" characters easily, as they do in *Villains & Vigilantes*.) Getting exactly the powers a player wants may sometimes take a little work.

In mid-1984, TSR entered the super-hero field with the *Marvel Super-Heroes Role-Playing Game*. This was designed with an eye to provide a simpler game-playing system. The company wanted to try to reach the beginning player — or the person who reads comic books but has never played role-playing games before.

In this game, the players are playing already-established Marvel heroes. The statistics and powers have already been determined and codified for them. Battles are fought with different established Marvel villains. The system's rules of combat and methods of determining success are easy to figure out, though players used to more advanced systems may find it a little too easy.

There are other games and systems designed with the comic book fan in mind, including: *Supergame*; *Superworld*; *Supervillain*; and *The Official Superhero Adventure Game*.

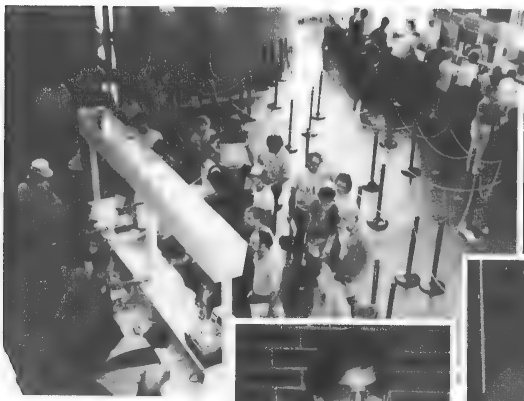
There are also games new to the market or about to be released, like *Heroes*; *The DC Heroes Game*; and a new, revised version of *Superhero 44*.

Finally, a strange, wonderful new game has just appeared that will appeal to more than comic-book fans: *TOON*. In *TOON*, the players portray cartoon characters, either old favorites like Bugs Bunny and Donald Duck, or new ones they've created themselves. The game is simple to play, and the characters are rolled up with standard, six-sided dice. A species of character is determined (anything from a human to a cat to a Tasmanian devil); simple, basic beliefs and desires (such as "I love to eat") are given to the character; and the characters are then put through their paces by their players.

The gamemaster isn't called that in *TOON*. Instead, he's "The Animator." If you know someone who says he or she stays away from games because they're too hard, bring out *TOON*. People will have fun changing their minds.

Above: Players at GEN Con 17 were introduced to the world of cartoon role-playing during a demonstration of ***TOON*** *from Steve Jackson Games, Inc. Below: Whereas some playing fields fill a table top, others can cover more territory — as this one did at GEN Con.*

GEN Con 17 — A WEEKEND OF GAMING



It began 17 years ago as a wargaming convention. After seven years, fantasy games began to join in. Ultimately, they took over and, today, GEN Con in southeastern Wisconsin is one of the biggest gaming conventions in the country.

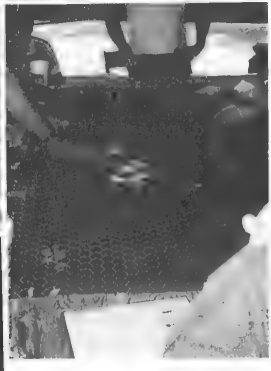
GEN Con 17 (named for its original site, Lake Geneva, which is also the home of industry giant TSR) was held this year from August 16-19 at the campus of the University of Wisconsin-Parkside, between Racine and Kenosha. According to TSR designer Jeff Grubb, this year's convention boasted two distinctions: It had the largest attendance of any of the conventions, and it had more events involving super-hero games than ever before.

It included more than 1300 events, among them were: seminars on how to create a working character or conduct a good game; tournaments for different games; demonstrations of new games; readings from upcoming fiction; and an auction. Attendees had to register for the games and, since each game can accomodate only so many players, many sessions had been filled up weeks in advance. Some games have only four players; others can have as many as two dozen or more.

To the casual observer, GEN Con seems to be a time when normal people take leave of their senses. Costumes abound, most of them built around a medieval theme of knights, barbarians, and damsels. Aliens and super-heroes are also present, and it isn't uncommon to find strange creatures from small fire-lizards to full-grown dragons sitting atop attendees' shoulders.

As for the games themselves, they could run anywhere from two to six, even eight hours! A few games were even split in two, with players returning the next day to resume where they'd left off. The gamemasters watched each player carefully, noting what he did, what effects his actions had on the game, and, most importantly, whether or not he was playing in character. If John Smith played Captain America as though he were John Smith, it counted against him. On the other hand, if Joe Thomas played Spider-Man like Spider-Man, even if the bad guy got away, Joe could win. Prizes usually took the form of certificates good for merchandise at the dealer's area.

Costumes, crowds, many-sided dice, attendees red-eyed from hours of late-night gaming sessions — they all add to the atmosphere of the festivities. More could be said, but the pictures tell it all.



*Page 50, Clockwise from Left: People waited in line to register for the first day's gaming. A role-playing die bears little resemblance to more traditional dice. John Olsen is president of Games Workshop, Ltd., which manufactures **Doctor Who** and **Judge Dredd** games. Jeff Butler does the artwork for many of the **Marvel Super-Heroes** modules (and was co-creator of **The Badger** for direct-sale comics). Page 51, Top Row: Sharon A. Hams is the manager of Kabal Gaming Systems. Robert Kerns demonstrated the **007** game. Tim Carnahan (as Dr. Strange) was only one of countless gamers who attended GEN Con 17 in costume. Bottom Row: This 25mm **Champions** figure is from Grenadier Models. Dave Cooke designed the **Indiana Jones** game. The **Star Trek** game was small enough to be played on a table top.*

"I was drawing all the time"

AN INTERVIEW WITH FUNKY WINKERBEAN CREATOR TOM BATIUK

Photo by Stephanie Sanga, provided by Tom Batiuk

By Greg W. Myers

Tom Batiuk likes Bruce Springsteen music, enjoys Woody Allen movies, and admires the work of Marvel Comics' artist John Byrne. He is also the creator/writer/artist of the highly successful ***Funky Winkerbean*** *syndicated newspaper comic strip. In addition, he is the creator and writer of the spin-off strip* ***John Darling****.*

Batiuk, 37, lives in northeastern Ohio with his wife, Cathy, and their son, Brian. Prior to his departure this spring on a cross-country publicity tour to promote his new book, ***Funky Winkerbean: You Know You've Got Trouble When Your School Mascot Is a Scapegoat*** *(his nomination for longest book title), Batiuk took time from his hectic schedule to talk with Greg W. Myers.*

CC: You *were* a junior-high-school art instructor. How does someone make the transition from school teacher in northeastern Ohio to being a nationally syndicated comic-strip creator?

Batiuk: From the sixth grade on, I kept telling everybody I was going to be a synidcated cartoonist. It was dumb, with all the naivete of a young kid, but it was what I always wanted to do.

Looking back on it now, I begin to appreciate how difficult it was and how lucky I was. It's an almost impossible stroke of luck. It's not something that you can say, "Yes, I'm going to do this . . ." and have any hope of everything falling out correctly for you. I was just extremely lucky, and it's what I always wanted to do, so that's double-lucky, to be able to do this.

CC: Were you a follower of newspaper strips when you were young?

Batiuk: My whole general interest in comics started with *Flash Gordon* and *Prince Valiant* when I was real young, before I could read. I was just dying to know what was going on in those, and my Dad would read them to me. I loved the old Mac Raboy work and the Hal Foster stuff. *Dick Tracy* was another big one. Like every other kid, I used to copy *Dick Tracy* and *Little Orphan Annie* and the other stuff. I was really adventure-oriented.

Then, later on, I began to really appreciate the humor strips. *Peanuts* was the one . . . and still is. *Peanuts* amazes me. For his longevity, Schulz continues, *I* think, to do real quality work in what he does. I really respect him a lot. To me, well — a cartoonist *could* hack it out, and Schulz hasn't done that. If anything, he's gotten better. I really like that one.

CC: So you may have been influenced by . . .?

Batiuk: Charles Schulz and *Peanuts*, and Tom Ryan's *Tumbleweeds*. I pored over everything they did. Some of those influences still remain in *Funky*.

CC: So you were drawing at an early age?

Batiuk: I was drawing all the time. I took art courses in high school. I always had tons of strips I was doing, like "Bazooka Bill" and other strange stuff. I used to grind those out constantly. But when I got to high school, that kind of production sort of slowed down a little bit. Still, I was always working on one thing or another — one kind of strip idea or other.

CC: You continued to take art and

drawing courses in college?

Batiuk: I graduated from Kent State [University] with a Bachelor of Fine Arts. And I ended up getting a teaching certificate in education, because at that point I finally realized that I wasn't going to just walk out the door of Kent State and get a cartooning job.

When I graduated, I started teaching, obviously, because I had that certificate.

CC: Had you made any attempts to get work as an artist?

Batiuk: Oh, yes. With the major comic-book companies.

The first summer out of Kent, I flew to New York and I tried to get a job with DC and Marvel. I wrote and drew a story and took it in. At that time, Marvel had a couple horror titles, so what I did was I wrote a little horror story, drew it up, and took it with me to New York. I thought this was the best place to break in, because obviously I wasn't going to walk in and start drawing the *Fantastic Four*. I also did a bunch of synopses for short horror stories.

CC: When was this?

Batiuk: Right out of Kent State. The summer of '69.

CC: So what happened at Marvel?

Batiuk: Roy Thomas sat down with me in the lobby at Marvel and pointed out all the stuff I was doing wrong. He did sort of pay me a left-handed compliment. He said something like, "This stuff is as good as what we're doing now." I said "Great!" Then he said, "But we don't need to hire someone who is doing what we're doing now."

It may have been a way for Roy to "cop out" on the whole thing, but he was real nice and even encouraged me to send some more stuff back to them.

CC: And then you tried DC?

Batiuk: I also went to DC Comics and talked to Joe Orlando there. He was also real nice. He tried to explain the business to me and sat down and showed me the flaws in my artwork and what was wrong there — whereas Roy had sort of pointed out the holes in my writing.

CC: Then you returned to Ohio.

Batiuk: The next fall I was teaching and at that point I went to the local newspaper. I took my sketchbook in, and they got interested in me doing a regular cartoon with them.

CC: What paper was this?

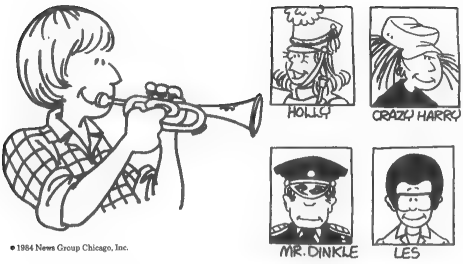
Batiuk: The Elyria *Chronicle-Telegram*. What I had taken in was a sketchbook which contained drawings of kids, since I was teaching. I would put humorous captions over the illustrations of kids. What I was trying to do, and what I wanted to do, was to get a job doing spot art [for the paper].

The editor looked at my sketchbook and said that they had a Tuesday "teen page" and would I do a cartoon for that once a week? I jumped at the chance to do it.

CC: This was a comic strip?

Batiuk: It was a weekly panel called

*Mr. Harry L. Dinkle, the band director, is one of the most popular characters in **Funky Winkerbean**. Batiuk played trombone in high school — and sold band candy, which Mr. Dinkle's band members also have to do. Batiuk says Dinkle is the number one **Funky** character for merchandising.*



Rapping Around. You have to remember this is in the late '60s.

CC: And you were paid for it?

Batiuk: This was my first professional sale. My first paid work, until I started *Funky*, which was in March 1972.

CC: Did *Funky Winkerbean* develop from that?

Batiuk: The characters in the panel weren't named. But "Les" was definitely there. "Funky" was there. No band director, though. The initial set of characters to start *Funky* off all evolved from *Rapping Around.*

CC: You were teaching school and drawing this weekly panel on the side?

Batiuk: I was teaching art at Elyria's Eastern Heights Junior High and doing the panel for the Elyria *Chronicle-Telegram*, yes.

CC: And this was?

Batiuk: 1970, now. I was 22.

CC: So where did you go from there?

Batiuk: What happened exactly was I took those panels up to NEA, a big syndicate in Cleveland that handled *Alley Oop, Our Boarding House*, and many more newspaper strips. Jim Berry was there, too. I showed them to them. The guy there suggested I work it up into a strip and add characters. They even had me go so far as to work up Sunday strip samples for them. I got very excited because it seemed like I was on to something there.

They then decided that they weren't interested in syndicating it, so I took all that material, flew to New York again in the spring of 1971, and visited all the various syndicates. I showed them my work, but nobody was really interested. A few syndicates hung onto some samples, and a couple were somewhat encouraging, but nothing was definite.

CC: You came home again?

Batiuk: As I was leaving New York, I waked into Publishers-Hall [Syndicate]. They would not see me or even talk to me. So I scribbled my name and address on the backs of some stats of my work and left them with a receptionist and headed for home.

When I got home, there was an airmail letter from them with an options contract that they wanted me to sign, for 90 days. Which meant that I couldn't sign with anybody else without letting them know. They were very interested in *Funky* and wanted to meet with me, and that's basically the story of how it got rolling.

CC: From that point, how long was it until *Funky Winkerbean* was actually published?

Batiuk: It took a year to get syndicated because they were in the process of moving from New York to Chicago. Again, it worked out great to my advantage because it allowed me to practice and work ahead — learn how to letter and stuff like that. Even now when I look back at those first strips, I'm still amazed how immature the artwork is.

CC: So the first *Funky Winkerbean* syndicated newspaper comic strip was published . . .?

Batiuk: Sunday, March 26, 1972.

CC: And the syndicate had changed its name to Field.

Batiuk: I'm syndicated by Field Newspaper Syndicate. Actually, it was bought out by Murdoch, so it is now News Group Chicago, Inc.

CC: Rupert Murdoch, who purchased all that Warner Communications stock and threatened to take over that company? The Australian publisher?

Batiuk: It's kind of interesting. I may be working with DC Comics. It would be nice if DC picked up *Funky* — that'd be great!

[Warner is the parent company of DC Comics Inc. At the time of the interview, Murdoch's company had purchased 8½% of the stock of WCI and was expressing the desire to buy controlling interest. After several maneuvers, Warner bought from Murdoch his shares of WCI stock. Had he completed the purchase, however, he might have ended up with DC Comics, which is what Batiuk referred to.]

CC: What is your working relationship with the syndicate? Do they leave you pretty much alone, or edit your material very much?

Batiuk: They don't edit anything I do. I don't know if that's due to benign neglect or just the way they handle things, but I've never been edited. At this point it would drive me crazy, because I've handled things all by myself until now.

"I've never been edited. At this point it would drive me crazy, because I've handled things all by myself until now."

It's been great and, luckily, it's worked out.

CC: How far ahead do you work on *Funky*?

Batiuk: Six weeks ahead on the dailies, in theory, and the Sundays are supposed to be in eight weeks ahead. Sometimes they are.

CC: Do you letter the strip and color the Sundays?

Batiuk: Yes. Well, right now my wife, Cathy, is doing the coloring on the Sundays and did in the beginning, too — especially when I was really pressed and having a hard time getting the work out in a timely fashion. She helps me when I'm behind and when I'm rushed.

CC: Does she help you with story ideas?

Batiuk: My wife will say something and I'll just steal it. Really. Every once in a while she'll say something just too good not to use. She's my number one critic. She can really tell when I've got a stinker going or when something's really good. She's always really steady, so it's a good barometer to bounce things off of.

CC: You work out of a studio above your garage. Has there been any pressure to move closer to the syndicate? Are there difficulties being located in Ohio?

Batiuk: It's all done by the mail.

Photo by Mark Menke, provided by Tom Batiuk

Now, some cartoonists like to keep in real close touch [with the syndicates], and others just disappear. In my case, the work shows up, and they don't pay a whole lot of attention. I guess as long as everything is going well, I just kinda like working and being left alone.

CC: You do the work and mail them the originals?

Batiuk: I do them on tracing paper. I ink the tracing paper and then I run them through a copying machine and I send them copies that they print from. All my originals always stay home.

CC: How do you work? Rough layouts first or a full strip or just an idea?

Batiuk: The writing is all done first, and I write on a more or less constant basis. I'm always writing, so it's just a matter of editing to see what I'm going to do next.

I might sit down tomorrow and write next year's Christmas story, if that's what I feel like doing. I'm writing a lot of stuff for late summer and fall right now. At this time I'm working on the material for Fred and Ann's wedding, which will take place in August — a big moment in the strip!

Then I'll pencil about two weeks at a time and then I'll go through it and ink it all and then letter it all.

CC: What kind of working hours do you keep?

Batiuk: I keep pretty normal working hours. They almost resemble the hours I had when I was teaching. I get started about 8 o'clock and lately I've been working until about 6 — but most the time I knock off about 5 o'clock or something like that.

On occasion, I might work evenings, but it might be something like filling in blacks or coloring a Sunday strip while watching TV. Most the time I work six days a week, and Sundays are off.

CC: In the foreword to your 1984 *Funky Winkerbean* book collection, Erma Bombeck writes that you regularly return to your old high school as a substitute art instructor. Tell us about this.

Batiuk: The guy who teaches art at my old high school graduated with me in my class. He lets me come in whenever I want, just to hang around and sketch. It's a great situation for me. It keeps it real. Desks, drinking fountains, hairstyles — will all look real.

When he's gone, I just substitute for him. It's a spectacular situation. The kids know me, and they know they can't get away with anything, because I'll be back.

CC: How often do you teach, then?

Batiuk: The actual subbing may not be more than a half-dozen times a year.

CC: These visits help you keep in touch with current fads that go on in the school, then.

Batiuk: I go out of my way in the strip to avoid fashions and fads. I try to write more about the feelings — what goes on inside the characters. You don't really see parents in *Funky*. I don't want all those cliches about parents yelling at the kids to clean up their rooms, get off the phone, and those things.

"The guy who teaches art at my old high school graduated with me in my class. He lets me come in whenever I want, just to hang around and sketch. It's a great situation for me."

Being in the school helps me to remember the tedium — the boring things — the ordinary things that happen. Not the weird things but just the ordinary things that go on. Like asking a girl out on a date and those things.

I CAN'T BELIEVE IT, FUNKY! I CALLED EVERY GIRL I KNOW AND EVEN WITH TICKETS TO THE JACKSON CONCERT, THEY STILL SHOT ME DOWN!
DID YOU TELL THEM THAT YOUR PRIZE INCLUDED GETTING TO GO BACKSTAGE AND MEET MICHAEL JACKSON?
YEAH, BUT IT DIDN'T HELP...
LAURIE JOHNSON'S VOICE DID NOTICEABLY TREMBLE A LITTLE, BUT...

If all your information about school life only comes from *Time* magazine and newspapers and other media, I think you get a very unbalanced picture of what's happening.

CC: You avoid fads but still stay current. A quick example are the *Return of the Jedi* jokes that ran in the strip, although no *Funky* cast members appeared. They were completely separate from your regular continuity, with your regular characters. How did that come about?

Batiuk: *[Laughing]* I was going around the house making up Jedi jokes — these really awful puns about the *Star Wars* movies. Cathy said they were really bad, and I said, "Oh yeah? Well, I'm going to put them in the strip!"

So I made up a series of Jedi jokes and then I sort of copped out and I put a little disclaimer at the end: "If you think you can do a better job, send me your own Jedi jokes and I'll use yours."

CC: And your readers responded?

Batiuk: We ended up getting over 4000 submissions! It was right off the wall. Since there were so many . . . well, I chose 24. At the end of March the last one will run. It's called "The Last of the Readers."

It was a horrible mess. It threw me so far behind on my schedule and everything else, I ended up having to get extra help just to get through the stuff trying to answer the mail. I had also decided to send postcards out to all the losers, thanking them, explaining how many I got, and why they didn't win — just a little note. So we addressed and sent out all those postcards, and it was just a killer. I'm never going to run another contest again!

CC: What kind of fan mail do you receive? Is it mostly from a younger audience?

Batiuk: We get a lot of letters from students, obviously, and kids in bands, of course, and mail from band instructors, teachers, band boosters, people involved in the education process. Most of my speaking engagements involve things like teachers' groups, music education groups, and that type of thing. There is a pretty big adult following.

The demographics in newspaper comics polls are creeping up for *Funky.* Its strongest area used to be: up-to-18 years old, girls — then boys. Then it went up to 25, women — and then men. Now, it has crept up to age 35, with the women first, and then the male readers. This is where we fall strongest in the poll. We still get murdered in polls by people over 50.

CC: I'd like to know more about *Funky*'s roots. Did you base your characters on real people, for example: old teachers or fellow students, maybe?

Batiuk: Every single character is based on real-life people. The band director is based on my band director, although now he is more of a composite of all band directors. The football coach is a composite. Crazy Harry was based on a student. Les was based on my college roommate. I actually took his name and his looks and made the character Les. Les is the closest to being like me, though — the lack of self-confidence phase, inferiority complex — the situations we've all gone through.

I'm in the band director character, and part of John Darling is me. They're all in there. I think if you're going to write a strip where you try to make real people, you've got to draw on your personality and those of people you know real well, so I do.

CC: So you were in the band!

Batiuk: You bet! I was in the band. I played trombone. Also sold band candy!

CC: *Funky Winkerbean* may be the strip's name, but it appears to me that Les Moore is the main character — followed by the band director. Was this intentional?

Batiuk: In the beginning, Funky was the straight man that all the other characters bounced off of. He reacted to most of the nuttiness that was going on with the other characters. As the others became more real and started to carry their own weight, though, he almost started to fade into the background a little bit. As I've branched out into other directions, Funky, I guess, kind of takes a back seat a little bit.

But the strip is less about Funky in particular and more about a story about Westview High and the community. It's not about Funky alone, like *Garfield* is, for example. It's like a repertory thing. I like the variety that the strip now offers. It reflects life more.

"Les is the closest to being like me — the lack of self-confidence phase, inferiority complex — the situations we've all gone through."

CC: You used the term "branching out." Which brings up — How did the annual segments with the tree leaves develop?

Batiuk: Ouch. Well, I was working real hard one day, which means I was kind of leaning back in my chair, looking out the window. It was fall, and I was watching the leaves on the trees. All of a sudden I was thinking, "What would the last leaves on a tree think? All the others are gone. What would be running through its mind?"

CC: Leaves have minds and think?

Batiuk: It's kind of an educational series. I'm trying to raise people's consciences and educate them to the plight of leaves. They fall off the tree and die every year, and science is not trying to find a cure. It's a topic that needs to be brought out more.

CC: You're influenced by other media. You've made many references in your strips to *Star Trek*, the *Star Wars* films, Mickey Mouse, and other popular characters. Do you watch much television and attend many movies?

Batiuk: The TV is on all the time while I'm in the studio. Or records.

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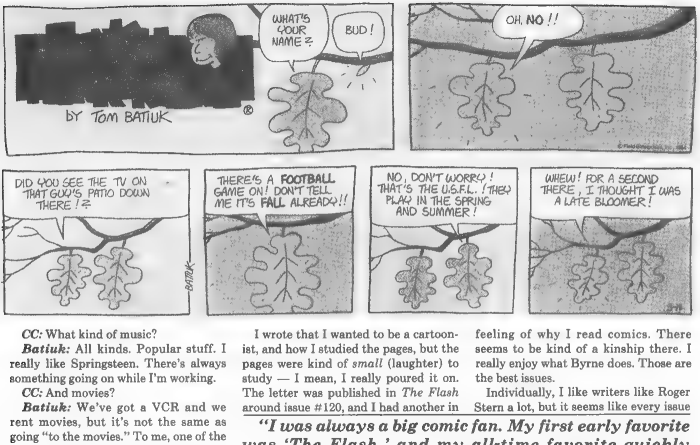
JUST WHEN YOU THOUGHT YOU WERE FINALLY SAFE... FUNKY WINKERBEAN PRESENTS THE LAST OF THE READERS!
WHAT DOES HAN SAY WHEN CHEWBACCA COMPLAINS?
WHAT'S THE WAY THE COOKIE CRUMBLES!
THANKS AND A TIP OF THE DARTH VADER TOPPER TO: CATHY BEVER - DAYTON, OHIO
3-31


BY TOM BATIUK ®
WHAT'S YOUR NAME?
BUD!
OH, NO!!
DID YOU SEE THE TV ON THAT GUY'S PATIO DOWN THERE!?
THERE'S A FOOTBALL GAME ON! DON'T TELL ME IT'S FALL ALREADY!!
NO, DON'T WORRY! THAT'S THE U.S.F.L.! THEY PLAY IN THE SPRING AND SUMMER!
WHEW! FOR A SECOND THERE, I THOUGHT I WAS A LATE BLOOMER!
BATIUK

CC: What kind of music?

Batiuk: All kinds. Popular stuff. I really like Springsteen. There's always something going on while I'm working.

CC: And movies?

Batiuk: We've got a VCR and we rent movies, but it's not the same as going "to the movies." To me, one of the most enjoyable experiences in life is to go out to a movie . . . have a box of Raisinettes — maybe two — and then go out for a pizza afterwards. That is the ultimate experience in life. I'm happiest when I'm at the drawing board, but it is a real nice experience going out to the movies. I really enjoy that.

If heaven were going out to the movies and eating pizza, then, well, I'll try to make it there. Otherwise, forget it!

CC: You mentioned that you regularly followed the comic strips while you were growing up. Did you read comic books, too?

Batiuk: I was always a big comic fan. My first early favorite was *The Flash*, and my all-time favorite quickly became Adam Strange and the *Mystery in Space* stuff. In fact, I did an homage once to *Mystery in Space* in *Funky*.

It was a Sunday, and I had Crazy Harry playing a video and immediately getting zapped by the video game and getting sort of beamed up like the old Adam Strange zeta beam.

CC: Did you ever have a letter published in any of those early comics?

Batiuk: I've got some of the original Carmine Infantino artwork from *The Flash*! Julie Schwartz was giving away their artwork [through the letters pages of his books], and as soon as I saw that happening, I wrote a letter just *designed* to try to win something.

I wrote that I wanted to be a cartoonist, and how I studied the pages, but the pages were kind of *small* (laughter) to study — I mean, I really poured it on. The letter was published in *The Flash* around issue #120, and I had another in *Mystery in Space* about the time Hawkman started in the book. I didn't get anything for the *MIS* letter, but for the Flash one they sent me a full page of Infantino-Anderson.

CC: Do you still read comic books?

Batiuk: Sure!

CC: What are some of your current favorites?

Batiuk: My favorite comic-book series right now is *Elric* [published by Pacific Comics]. I love Craig Russell's work. That series gives me a genuine good feeling. It's like the kind of feeling I used to get reading comic books. It's real good.

I have really gotten off on the work of Mike McMahon on Judge *Dredd*. I think that it is just phenomenal. The guy just floors me, he is so good. I buy the Titan reprints.

Those are what I'm reading and enjoying the most now.

CC: What about the DC and Marvel titles?

Batiuk: My favorite Marvel titles? This may sound like a typical fan, but I like *Fantastic Four* and *Alpha Flight*, simply because John Byrne is the best in the business at capturing that old feeling of why I read comics. There seems to be kind of a kinship there. I really enjoy what Byrne does. Those are the best issues.

Individually, I like writers like Roger Stern a lot, but it seems like every issue

"I was always a big comic fan. My first early favorite was 'The Flash,' and my all-time favorite quickly became Adam Strange and the 'Mystery in Space' stuff. In fact, I did an homage once to 'Mystery in Space' in 'Funky.'"

FLASH ART APPRECIATION

Dear Editor: I would like to extend my thanks to Mr. Carmine Infantino for the indirect help he is giving me in my cartooning. I have a subscription to *Flash* and when it arrives at my house I eagerly read the new adventure of the *Scarlet Speedster* for the pure enjoyment involved, but your magazine serves a twofold purpose for me. It does more than just supply entertainment; it is also a sort of supplementary art course by which I use the *Flash* drawings of Mr. Infantino to further my own illustrating ability. I study his technique, practice drawing the characters in different positions, moods, etc., and the more I do this the more respect I gain for him. He is truly a great artist.

I would also like to thank John Broome, your excellent writer, for the fine battle of wits he provides in each one of his stories. The *Flash* stories are better than those in most other comics magazines because they are more *realistic*.

In closing I would thank the whole staff of *Flash* for the great job they are doing and I only hope that success does not spoil one of the better comic publications of our day.

Tom Batiuk, Grafton, Ohio

(The artwork as originally drawn for our magazines is slightly more than twice the size of the pages reproduced herewith. In this reduction, some of the finer artistic points are necessarily lost. To further your study of Carmine Infantino's handiwork, we are sending you his full-size drawings for the story "The Doomed Scarecrow!"—Editor)

Editor Julius Schwartz ran a letter from young Tom Batiuk in Flash #121 (June 1961) — and gave Batiuk some original Carmine Infantino art.

he's with a different artist, and it gets very difficult to follow — to maintain a continuity.

To me, cartooning isn't writing, it's also art. It's got to be a good combination, and Byrne puts forth the best combination. And monthly! He's something else. Every time a new book comes in, I go to Cathy and say, "Just look at this!"

CC: And DC?

Batiuk: I enjoy the *Teen Titans*. It's been a lot of fun.

CC: Right now, Walt Simonson is very "hot" with what he's doing on Marvel's *Thor*. Have you seen any of his issues?

"This may sound like a typical fan, but I like 'Fantastic Four' and 'Alpha Flight,' simply because John Byrne is the best in the business at capturing that old feeling of why I read comics."

Batiuk: I love Simonson's artwork, but the writing is — just muddled. I don't like the direction it's going. Getting rid of Dr. Don Blake was — just wrong.

CC: What do you think of the new formats, white paper, etc.?

Batiuk: The Baxter books are too garish. The colors are just too much. I guess I like the pulp [paper] better.

CC: Where do you get your comics? You seem well aware of what's coming out and who is doing what. Do you drive into Cleveland and go to comic shops?

Batiuk: I don't live close enough to a comics shop, so every once in a while I go on forays. I make a want list and go to a newsstand at Quaker Square in Akron and spend entirely too much money.

CC: Getting back to newspaper strips. Besides your own, what are some of your favorites?

Batiuk: I still read *Peanuts*. I like *Bloom County*. I enjoyed *Doonesbury* when it was out. I like *Cathy* ; it's a terrific strip. *Ben Swift*, I thought, was a terrific strip, but our local paper dropped it, which I protested. *The Neighborhood*, *The Far Side* I like, too.

CC: Do you "pal around" with any other strip artists? The Cleveland area is home to several besides yourself.

Batiuk: Rog Bollen [*Animal Crackers*] and I see one another once in a while. We sit around and we tell each other how much we like each other's strips — and then we cut up the other guys! [*Laughter*]

I had gone to Rog initially when I was first thinking about being syndicated, and he had given me some advice and told me what he did and everything. My plan was to find out how Roger did it and then do the exact same thing he did! He was real helpful and he's been a real nice guy.

I've had the chance to meet Tom Wilson [*Ziggy*] and Art Sansom [*The Born Loser*] but never socially, whereas Rog and I have gotten together a few times.

CC: And then you work together with Tom Armstrong on the *John Darling* strip. How did that come about?

Batiuk: Tom had submitted a strip to the syndicate called *Heads and Tails*. It featured caricatures of celebrities, and each day a celebrity made a comment or joke. They felt that it was kind of a limited format and that there wasn't a whole lot of room to grow.

They called me up and asked me if I wanted to write for that. I said that I didn't, because I like to do story strips, with continuing characters. Then I gave it some thought. I had been doing John Darling in *Funky* and I had given him his own little talkshow called *Feedback Forum*. I had created Phil the Forecaster and Charlie and all these people who had appeared in *Funky*, and I thought, actually, here is strip within a strip.

The format of a talkshow would be ideal for what Tom does with caricatures. It was a chance to bring these people on, in a realistic, natural fashion. It seemed like a terrific idea for a strip. So we broached the idea to the syndicate and to Tom, and Tom liked it, the syndicate liked it, and *John Darling* was born.

CC: What is your working arrangement with Armstrong? Do you two get together regularly or what?

Batiuk: It's done completely over the phone and by mail.

The first thing I do is write them out. I make little balloons, put the words inside the balloons, and I might scribble out a picture, but I very rarely do anything beyond that. I'll send about two weeks out to him and then I'll call him up, explain why they're funny [*Laughter*]. Then we go over them. He makes his suggestions and a lot of times he will suggest something that will really improve it.

Tom is a super talent. He'll often take my ideas and draw them better than I might draw them. He really does a super job on it, which makes the collaboration very, very easy. I can't imagine collaborating with someone else, because Tom makes it work so well.

CC: So you were brought together by the syndicate, the same one that handled *Funky Winkerbean*.

Batiuk: Right.

CC: Since *John Darling* started, Armstrong has another strip he writes *and* draws — *Marvin*. It's handled by the same syndicate, as well.

Batiuk: Yeah.

CC: How many papers carry your two strips?

Batiuk: *Funky* has over 350. *John Darling* about 150.

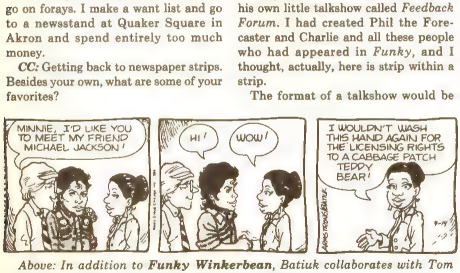
CC: Do you have any more strips "on the back burner"?

Batiuk: Two strips is just about enough. It keeps me going. I'm not trying to become another Mort Walker or one of those guys.

CC: Jim Davis [*Garfield*], Hank Ketcham [*Dennis the Menace*], and others employ assistants and background artists to help them out. How do you feel about that?

Batiuk: I like doing the job. I like sitting at the [drawing] board. I like drawing, I like inking, I like lettering. I love the mechanics of putting it together. That's why I got into the business. I didn't get into the business to hire somebody else to do it for me. It doesn't enter my mind. I just like doing the job.

Now, there *have* been a couple occasions when I've been jammed up, and a


MINNIE, I'D LIKE YOU TO MEET MY FRIEND MICHAEL JACKSON!
HI!
WOW!
I WOULDN'T WASH THIS HAND AGAIN FOR THE LICENSING RIGHTS TO A CABBAGE PATCH TEDDY BEAR!

Above: In addition to ***Funky Winkerbean****, Batiuk collaborates with Tom Armstrong on the* ***John Darling*** *strip, in which celebrities guest-star. It was a combination spin-off of Armstrong's proposed strip* ***Heads and Tails*** *and a talkshow host seen in* ***Funky****.*

BATTUK

local artist named Gerry Shamray has done some penciling for me. He's helped me out — maybe at the most done four weeks worth of material [out of the 12 years of the life of *Funky*]. It was when I was behind and could use the help and was really in a jam. Basically, I do it all myself.

I wanted to keep the record clear. It was on a freelance basis. I don't really have an assistant per se.

CC: What do you call yourself? A comic-strip artist?

Batiuk: I'm a cartoonist.

CC: Do you do any serious drawing or painting?

Batiuk: Not any more. I've become totally incapable of doing anything else besides *Funky Winkerbean*. It's a very specialized type of existence.

CC: You mentioned earlier that you once had an interest in doing comic books. If something came up and you were offered a fill-in assignment or a special issue or story in some popular comic title, would you be interested?

Batiuk: My style, and everything I do, has become so ingrown that I'm getting much, much better at doing *Funky* and much worse at doing anything else. I probably couldn't draw a picture of my mother. There would be two little dots for eyes — [*Laughter*]

"My style, and everything I do, has become so ingrown that I'm getting much, much better at doing 'Funky' and much worse at doing anything else. I probably couldn't draw a picture of my mother."

I've lost that ability. It would take me a very long time and I'd have to work at it pretty hard to go back and do it realistically. But I do a good *Funky* now. I've sacrificed something to improve on that, I guess.

CC: *Funky Winkerbean* doesn't get very controversial, does it? You don't get too heavy into current real-life issues like school prayer, state and federal spending on schools, tax levies, violence in schools, and the like, do you? I assume that you just want to keep it "fun?"

Batiuk: One of the things I hope I'm *not* doing is presenting a sort of Pollyannaish view of high school, because that's ridiculous. I do try to cover the whole gamut.

Not all my characters look like they're having a whole lot of fun. Some always have troubled expressions on their faces. Les gets beat up a lot. I've done things with teacher strikes — a failed tax levy — more. Ann got fired because of economy cut-backs.

CC: *Funky* is now more than 12 years old! Did you think it would go this long

or were you always confident of its success?

Batiuk: When I first started out, I took it basically one week at a time. It was like, "If I'm working on it this week, that's really great!"

In 12 years, I have moved that up to a month. So that's where we stand at the moment.

CC: What else is going on in your life? What do you do for "fun"?

Batiuk: I like to run, which I started doing *before* it became a fad. I started running in junior high school, and my goal in life is to keep on running until it is no *longer* a fad. I used to run before you had to have a suit to run.

I like to play tennis, too. I enjoy that a lot. And reading.

CC: Besides comics, what do you read?

Batiuk: Mainly science fiction. Then, it's whatever interests me. Biographies. I loved Asimov's autobiography and stuff like that. I have tons of paperbacks at home.

CC: What's in the future for *Funky*? Merchandising? TV specials?

Batiuk: As far as merchandising, the number one *Funky* character has been Harry L. Dinkle, the World's Greatest Band Director. The "Harry L. Dinkle March" was written and sold to high school bands. There have been concert posters, program covers, band room posters that all feature Harry — and posters for other classes.

This fall, if everything goes off as scheduled, there will be Harry L. Dinkle Popcorn going door-to-door being sold by schools as a fundraiser. So he's opened the door to that type of thing.

The licensing is primarily handled by the syndicate. They seek it out and handle all that. I approve it, though. Of course, now there's the book.

CC: *Funky Winkerbean — "You Know You've Got Trouble When Your School Mascot Is a Scapegoat,"* by Tom Batiuk.

Batiuk: With a foreword by Erma Bombeck.

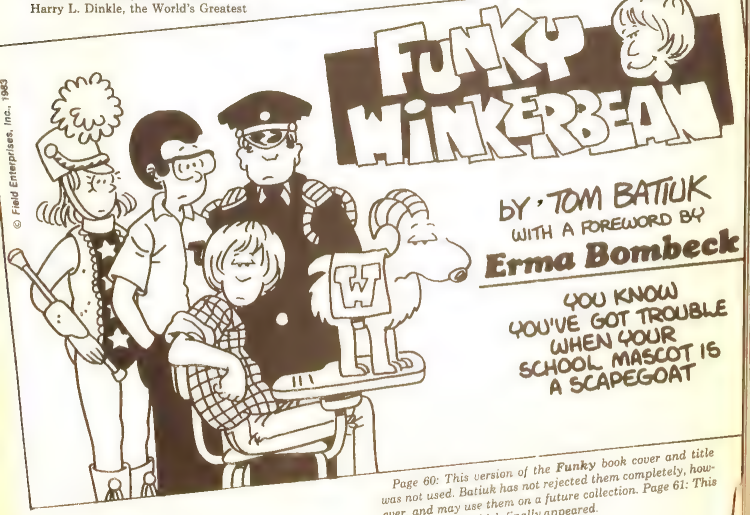
CC: What do you think when you read about the "shrinking comic-strip pages?" Newspapers around the country are dropping strips, shrinking them down to fit more on a page, and actions like that.

Batiuk: Obviously, it's a little alarming. If you're counting on this for your livelihood and you're seeing less opportunity, it has to bother you.

I think the people it would bother most are those just starting out. It means less opportunity for them, too. You're a victim of your times. Things change. Maybe cartoons in the form that they now appear might be moving on to something else. I really don't know. I know what I enjoy doing and, hopefully, in some form or another I'll be doing some kind of cartooning. If it's not syndicate cartooning, maybe working for comic books, or doing *something* so that I can sit at the board and draw my comics the way I like.

I would hate to see the things change and die out completely. You know, the papers carry comics to attract readers. That was their initial thing to do it. I don't see all the papers just getting rid of all their comics pages in the near future.

So I guess the most important thing is that it makes it a very competitive situation, which maybe will bring out the best in the people that are working. One would hope so.


FUNKY WINKERBEAN
BY TOM BATIUK
WITH A FOREWORD BY
Erma Bombeck
YOU KNOW YOU'VE GOT TROUBLE WHEN YOUR SCHOOL MASCOT IS A SCAPEGOAT
© Field Enterprises, Inc., 1983

Page 60: This version of the **Funky** *book cover and title was not used. Batiuk has not rejected them completely, however, and may use them on a future collection. Page 61: This was the version which finally appeared.*

PRICE GUIDE

Comics Collector's price guide is designed to provide information on the most current values in the comics world. **It is fully revamped and updated every three months, so you always have the most current information on what your collection is worth.** It is designed to be a price guide **and** an easy-to-use index of all current comics. The abbreviations below will help you find the leading artists, heroes, villains, and events in each issue. This format is designed to help both the newcomer and the experienced collector.

Beginning with major DC and Marvel titles from the mid-'50s, we offer information on title runs to date. The super-hero is the main focus within the hobby, and it is the main focus of this list. Current trends have been carefully studied and are revealed in our list's prices.

These prices reflect current selling trends. Many collectors don't realize that, in some regions and at some times of the year, certain issues will be higher or lower than seems standard in other locations at other times. For instance, a certain artist sometimes attends a convention, where his work will be highly sought after. This, in turn, may cause the price on his art to rise in that region. And economic conditions can have a strong influence on prices. Areas with high unemployment will find prices dropping, while prices in other areas are rising. With worse economic conditions, high-priced items and middle-value comics tend to drop in value or have their prices debated. (The pristine older comic is usually an exception to this.)

A new phenomenon has arisen in comics — the plethora of exciting new issues. Demand has been so great in some cases that new issues have risen in value almost immediately. Dealers' supplies diminish quickly, and values then begin to climb sharply, with dealers unable to restock a hot issue easily. **This price guide has been updated to reflect trends occurring in the last three months.**

No single source can provide a universally acceptable value guide to comics. Dealers' price lists provided an information source for this new compilation, as did advertised buy and sell ads, auction results, and surveys of comics conventions. Special mention must be given to **The Comic Book Price Guide**, by Robert M. Overstreet. This work, now in its 14th year, has been a primary source of comics information and is a must for every collector

Special thanks to Paper Chase in Chamblee, Ga.; Amazing Fantasy Comic Shop, Calumet City, Ill.; Moondance, Amherst, Mass.; Fat Jack's, Philadelphia, Pa.; Remember When, Dallas, Texas; Cleveland Comic Book Co., Cleveland, Ohio; Golden Apple, Hollywood, Calif.; Forbidden Planet, New York, N.Y.; and Yesteryears Collectibles, Ridgefield, Conn., for the information they freely provided for our price poll.

The prices stated are for near-mint comics. This is the most acceptable and general condition a collector desires for newer comics. The condition of comics is a vital factor in determining comics values.

Some comic books have shown a dramatic upswing in price during the last three months. Special note should be taken of DC's new higher-quality-paper titles **The New Teen Titans** and **The Legion of Super-Heroes**. More than half the dealers polled did not still have back issues of these titles in stock. Certain new Marvel titles, such as **Machine Man** and **Transformers**, have sold well — and **Allen Legion** is reported to be a hot title. **Secret Wars** continues to sell brilliantly. DC's hottest sleeper is **The Saga of the Swamp Thing**. Under writer Alan Moore this comic has a growing demand with little supply available; this makes its value go up steadily. **X-Men** and **Alpha Flight** are still hot, and demand for **New Mutants** has increased because of Bill Sienkiewicz' art.

What is the hottest title today? Have you looked for Marvel's **G.I. Joe** #2 to #10 lately? Our dealers' poll showed 80% of the dealers no longer had copies. Prices on **G.I. Joe** are skyrocketing, and demand is great. Many dealers reported that these enthusiasts are new to comics collecting and range from 10 to 13 years old — a new generation of collectors!

ARTISTS ABBREVIATIONS

NA	— Neal Adams	LF	— Lou Fine	JM	— Jim Mooney	TS	— Tom Sutton
AA	— Alfredo Alcala	HF	— Harold Foster	GM	— Gray Morrow	CS	— Curt Swan
JA	— Jim Aparo	MF	— Matt Fox	VM	— Val Mayerik	PS	— Paul Smith
RA	— Ross Andru	FF	— Frank Frazetta	FMc	— Frank McLaughlin	KS	— Kurt Schaffenberger
TA	— Terry Austin	MG	— Michael Golden	LMc	— Luke McDonnell	JSt	— Joe Sinnott
SA	— Sergio Aragones	FG	— Floyd Gottfredson	AM	— Al Milgrom	DS	— Dan Spiegle
DA	— Dan Adkins	FGu	— Fred Guardineer	BMc	— Bob McLeod	FS	— Frank Springer
JAb	— Jack Abel	KG	— Keith Giffen	MN	— Mike Nasser	BSz	— Bill Sienkiewicz
BA	— Brent Anderson	PG	— Paul Gulacy	DN	— Don Newton	AT	— Angelo Torres
MA	— Murphy Anderson	BG	— Butch Guice	AN	— Alex Nino	RT	— Romeo Tanghal
MB	— Matt Baker	DGr	— Dan Green	HN	— Howard Nostrand	ATh	— Alex Toth
CB	— Carl Barks	DG	— Dick Giordano	KN	— Kevin Nowlan	GT	— George Tuska
CCB	— C.C. Beck	MGr	— Mike Grell	JO	— Joe Orlando	HT	— Herb Trimpe
FB	— Frank Brunner	MGu	— Mike Gustovich	BO	— Bob Oksner	FT	— Frank Thorne
BB	— Brian Bolland	KGa	— Kerry Gammill	JOy	— Jerry Ordway	BWa	— Bill Ward
RB	— Rich Buckler	RH	— Russ Heath	RP	— Rudy Palais	AW	— Al Williamson
PB	— Pat Broderick	WH	— Wayne Howard	TP	— Tom Palmer	BW	— Basil Wolverton
JB	— John Buscema	DH	— Don Heck	GP	— George Perez	WW	— Wally Wood
JBy	— John Byrne	FH	— Fred Hembeck	DP	— Don Perlin	BWr	— Berni Wrightson
SB	— Sal Buscema	BH	— Bob Hall	MP	— Mike Ploog	TY	— Tom Yeates
SC	— Sid Check	CI	— Carmine Infantino	KP	— Keith Pollard	TD	— Tony DeZuniga
HC	— Howard Chaykin	GI	— Graham Ingels	MR	— Marc Raboy	MZ	— Mike Zeck
JC	— Jack Cole	JJ	— Jeff Jones	AR	— Alex Raymond		
LBC	— L.B. Cole	KJ	— Klaus Janson	LR	— Louis Ravielli	**Abbreviations** +	
JCr	— Johnny Craig	JKa	— Jack Kamen	NR	— Nestor Redondo	A - Appearance of	
DC	— Dave Cockrum	MK	— Mike Kaluta	FR	— Frank Robbins	C - Cameo of	
GC	— Gene Colan	GK	— Gil Kane	MR	— Marshall Rogers	D - Death of	
RCo	— Rich Corben	WK	— Walt Kelly	JSn	— Jim Shernman	I - Introduction of	
EC	— Ernie Colon	ERK	— E.R. Kinstler	JR	— John Romita	J - Joining of	
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PHOTO GRADING GUIDE

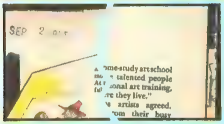
MINT: This is a perfect comic. Its cover has full luster, with its edges sharp and its pages like new. There are no signs of wear or aging. It is not imperfectly printed nor markedly off-center. "Mint" means just what it says.

FINE: This comic book's cover is worn but flat and clean with no defacement. There is no cover writing or tape repair. Stress lines around the staples and more rounded corners are permitted. It is a good-looking issue at first glance.

GOOD: This is a complete or very worn comic book with nothing missing. Creases, minor tears, rolled spine, and cover flaking are permissable — but there is no tape or browned pages. Older Golden Age comics often come in this condition.

FAIR: This comic book may have a soiled, slightly damaged cover, badly rolled spine, cover flaking, corners gone, tears, and the like. It is an issue with multiple problems but it is intact. Tape may be present.

COLOR GUIDE TO DEFECTS



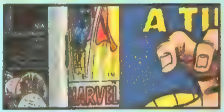
Stamped arrival date and ***off-center cover*** and ***off-center stapling.*** Minor defects. Some will not call it "mint"; some will.

The problem of grading comics accurately is one which seems to have an easy solution. Theoretically, given a set of grading rules, determining condition of a comic book should be simple. Unfortunately, flaws vary from item to item, and it can be difficult to pin one label on a particular issue.

Comics Collector has introduced its own grading guide as a help to those new to judging an issue's condition. Readers are invited to use this standard, and advertisers may indicate that they use ***CC*** standards.

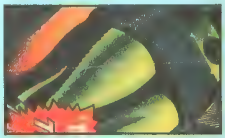
In no way is reader or advertiser bound to follow this or any other standard, but each is welcome to use it as a service which can clarify terms used in collecting.

The examples shown here represent specific defects listed in each case. The condition of the individual issue as a whole is not necessarily that of the specific defect. (For example, the copy with stamped arrival date, off-center cover, and off-center staple is *not* in mint condition aside from those defects.)



Rusty staple. Caused by dampness during storage, rust stains around staples may be this minor — or may be more apparent. Couldn't be better than "very good."

Rolled spine. Caused by folding back each page while reading — rather than opening the comic flat. Repeated folding permanently bent the spine. *May* be corrected, but the issue is no better than "very good."

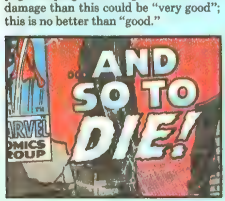


Subscription crease. Comics sent by mail were folded down the middle, leaving a permanent crease. Definitely no better than "very good"; probably no better than "good."

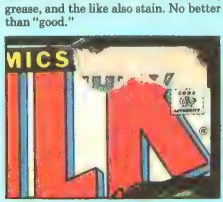
Water damage. Varies from simple page-warping to staining seen here. Less damage than this could be "very good"; this is no better than "good."

Stains. Can vary widely, depending on cause. These look like mud — but food, grease, and the like also stain. No better than "good."

Writing defacing cover. Marking can include filling in light areas or childish scribbling. No better than "good."



Multiple folds and wrinkles. No better than "fair" condition.



Chunk missing. Actual piece missing. Couldn't be better than "fair."

Tape. Extreme example of tape damage. Used to show *why* tape shouldn't be used on a comic book — or *any* book — for repairs. *All* tape (even so-called "magic" tape) ages badly — as does rubber cement. *Any* tape means "fair," at best.

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2 49 KS 80
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8 A-= ...A 75
9 75
10 A-= Prez 75

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22 23 CI 75

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149 C-= 9th Legion 12.00
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155-156 A-, Legion 10.00
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160 I-, D-= Mr & Mrs. Kent 10.00
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167 D-= Brainiac 10.00
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181 182 6.00
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188 6.00
189 192 5.00
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194 195 5.00
197 Giant 6.00
198 Giant 5.00
222 226 3.00
227 Giant 5.00
228 231 CS-DA 3.00
232 Giant Krypton 3.00
233 CS/MA, I-Queen 3.00
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236 CS/MA BM/DG 3.00
237 CS/MA, DA, WS 3.00
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263 CS/MA/DD/FMc 1.50
264 270 CS/MA 1.50
271 CS/DG/MD A-= Brainiac 1.50
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311 312 CS (P) 1.25
313 CS/DA/MA (c) 1.50
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316 CS/DA 1.50
317 CS/DA, R-= Luna Long MA (c) 1.50
318-319 CS 1.25
320 CS Parasite 1.25
321 CS, Parasite 1.00
322 1.00
323 1.00
324 CS, Titano 1.00
325 327 1.00
328 CS/KS 1.00
329 1.00
330 CS, glasses explo.ded 1.00
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332 CS 1.00
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336 CS 1.00
337 340 CS 1.00
341 CS 1.00
342 CS Chemo 75
343 346 CS 75
347 JLG 75
348 350 CS 75
351 CS, JLG, Mxyzptlk = app 75
352 CS 75
353 CS 75
354 CS/Sa 75
355 CS/Sa 75
356 357 CS 75
358 CS/DG 75
359 362 CS 75
363 CS, A-= Phantom Zone KB (D) 75
364 KB (P) 1.00
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367 CS/GK 75
368 CS 75
369 RB/FM Parasite 75
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371 CS Mon Kondor 1.00
372 CS/DA 75
373 75
374 CS (P)/DA (I) 75
375 CS/DA 60
376 CS/DA 60
377 378 CS 60
379 CS, Bizarro 60
380-387 CS, rr nd switch 60
388 CS 60
389 60
390 CS 60
391 393 CS 75
394 IN, DG 75
395 CS/DG 75
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401 CS, Luthor 75

ANNUAL

1 I-, Supergirl rep $60.00
2 O-= Tdano 35.00
3 25.00
4 H-, Legion 17.00
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5-15 75
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18 Arcane 60
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28 1.25
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ANNUAL

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1 EK, Pelu-series $1.00
2 GK, rovd/Adam 75
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4 NC A-= Speedy 6.50
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29 NC 3.00
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31 GT/NC, Hawk & Dove solo story 3.00
32 NC, I-= Gnorrk 2.00
33-38 GT/NC 2.00
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42 NC 2.00
43 NC (c) 2.00
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48 I-, Bumblebee 1.50
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51 DH (P), A-, Teen Titans West 1.50
52 DH (P), A-, Teen Titans West 1.50
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2-3 1.00

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10 RA D I I 1.25
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10 MG Demros 6.00
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13 MG 5.00
14 MG, A-, Death 5.00
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205 DC, V - Yellow Claw 1.00
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210 DC/DC 1.00
211 DC/DC, Mose Knight, Dazzler 1.00
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213 DN/DC, Yellowjacket leaves 75
214 DC/ 75
215 DC, Silver Surfer 75
216 DC/DC, Silver Surfer 75
217 DN/DC, V - Eggbead, Yellowjacket 1.00
218 DN/ 75
219 DN/ 75
220 DN/DC, D - Moondragon 75
221 DN/DC, D - Dr. Doom 75
222 DC, Thing 75
223 Stan-Hulk scene 75
224 A - Masters of Evil 75
223 A - Ant-Man 75
224 75
225-226 A - Black Knight 75
227-228 A - Captain Marvel (new) 75
229, SL, V - Eggbead 75
230 A, Capt. Marvel 75
231/32 75
233 Astonishus 75
234 75
235 75
236 AM 75
237 AM, Hit Ind 75
238 AM 75
239 747 AM/SL 75
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245 Dire Wraiths 1.00
246 Moondragon 1.00
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248 AM/SI Eternals 75
249 AM/SI scene 75

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1 DH $14.00
2 DH 6.00
3 rep. 6.00
4-5 rep. 3.00
6 GP 2.50
7 JSe, Warlock 7.50
8 GP 2.00
9 GP 2.00
10 MG, X-Men 2.00
11 DG, Inhumans 1.00

GIANT SIZE

1 RB, rep. $3.00
2 DC, rep. 4.00
3 DC, rep. 2.50
4 DC, rep. 2.00
5 rep. 1.50

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1-7 AW movie ..... $ 60

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103 JK, V - Red Skull 5.00
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128 GC 2.00
129 GC, Red Skull 2.00
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131 GC, V - Hood 2.00
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142 JR, Red Skull 1.50
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148 SB/JR, Red Skull 1.50
149 SB/BM, V - Batroc 1.50
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151 SB, V - Mr. Hyde 1.50
152 SB, V - Scorpion 1.50
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154 SB, V - 50's Cap 1.50
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157 SB, V - Viper 1.50
158-159 SB 1.50
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197 JR, Madbomb V 1.00
198 JR, Madbomb VI 1.00
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200 JR, Madbomb VIII 1.00
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213 JK, I - Night Flyer 1.00
214 JK, V - Night Flyer 1.00
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216 JK 1.00
217 JB 1.00
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220 JS, D - L. Dekker 1.00
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222 SB, Corporathew 1.00
223 SB, Asenius 1.00
224 MZ 1.00
225-227 SB, A - Nick Fury 1.00
228 SB, Codstructor 1.00
229 MZ 1.00
230 SB, A - Hulk 1.00
231-232 SB/DP 1.00
233 SB/DP, O - Sharon Carter 1.00
234 SB/DP, A - Daredevil 4.00
235 SB/DP, A - Daredevil 1.00
236-237 SB 75
238-239 FR 75
240 75
241 A - Punisher 75
242 75
243 BB 75
244 75
245 CI/BS 75
246 CI, Binghazi 75
247 JB/JSt 2.00
248 JBy/JSt, A - Dragon Man 2.00
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250 JBy/JSt, Cap 1st President 2.00
251 JBy/JSt, A - Mr. Hyde 1.50
252 JBy/JSt, Captain America 1.50
253 JBy/JSt, A - Baron Blood 1.50
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255 JBy, 40th anniversary 2.50
256 KK, (P) 75
257 A - Hulk 75
258 75
259 MZ, (P) A - Dr. Octopus 75
260 JM, Jail 75
261 MZ, (P) Nomad 75
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267 MZ, (P) 75
268 MZ, (P) A - Defenders 75
269 MZ, (P) I - Team America 1.00
270 MZ, (P) 60
271 75
272 MZ, (P) 60
273 MZ, (P) A - Nick Fury 60
274 MZ, (P) D - Sara Sawyer 60
275 MZ, (P) 60
276-280 MZ 60
281 MZ, A - Spider-Woman 88
282 MZ 60
283 MZ, A - Viper 60
284 MZ, Nomad 60
285 SB, Porcupine 60
286-289 MZ, Deathlok 60
290-293 60
294-297 Red Skull 60
298 0-Red Skull 60
299 V - Sisters of Sin 60

ANNUAL

1 rep $5.00
2 rep 4.00
3 JR 1.50

4 K, Magnate	1.75
5	1.25
6	1.00

GIANT SIZE

1 rep. origin $7.00

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1 GC $12.50
2 GC, V - Skrull 5.00
3 GC, V - Skrull 4.00
4 GC, Sub-Mariner 4.00
5 JM - Metazoid 3.00
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8 DN, I - Colleen 2.50
9 DN, D - Cuberen 2.50
10 DN, V - Nuclear 2.50
11 BS (C), I - 2P 3.00
12 V - Man Slayer 2.00
13 JS, V - Man-Slayer 2.00
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17 DA/DH, A - Rick Jones retold 3.50
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28 SSn, V - Thanos 5.50
29 SSn/DC, V - Zeus 5.50
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31 SSn/AM, Avengers 4.50
32 SSn, O - Drax 4.50
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35 AA, Ant-Man 3.50
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38 JBy/AM/KJ, Watcher 3.00
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41 AM/BWS/CR, Kree 3.50
42 AM, AM, Drax 3.50
45 AM, I - Rambo 3.50
46 AM/DA, D - Fawn 3.25
47 AB/AM/TA 3.25
48 Ops, Rayan 3.50
50 AM/TA, Avengers 3.50
51/52 AM/TA 3.50
53 AM/TA, Inhumans 1.00
54 ..... 1.00
55/56 PB 1.00
57 PB, Thor 1.00
58 PB, Brax & Titan 1.00
59-62 PB 1.00

GIANT SIZE

1 rep $2.50

CHAMPIONS

1 DH, Intro - O $5.00
2 DH, O 2.00
3 rep. 1.50
4 GT 2.00
5 DH, C - Ghost Rider 2.50
6 GT 1.50
7 GT, D - Black Widow 1.50
8 DH, D - Black Widow 1.50
9 BH/BL, D - Black Widow 1.50
10 DH, D - Black Widow 1.50
11 JBy/BL 3.00
12 JBy/BL, Silver Surfer 3.00
13 JBy/BL 3.00
14 JBy Ghost Rider 3.00
15 JBy, Swarm 3.00
16 RH, Dr. Doom 1.50
17 GT/JBy, Berserker 1.50

CLOAK AND DAGGER

1 TA, I - Det. O Reilly $2.00
2 TA, D Baron Helmut 1.25
3 TA 1.25
4 TA, Origin 1.25

COMAN

1 BS, O - Coman A - Rulk $75.00
2 BS, Howard Stark 50.00
3 BS/TS, low distribution 60.00
4 BS/TS 30.00
5 BS 18.00
6 BS/TS 18.00
10 BS, Black Knight, Kull 18.00
11 BS/TS, Reptiles 20.00
12 GK/BS/BW 15.00
13 BS 15.00
14 BS, A - Elmo 17.00
15 BS A - Elric 17.00
16 BS/TS, rep 10.00
17 GK/BS/TS 9.00
18 BS 9.00
19 BS 10.00
20 BS, Black Hound 10.00
21 BS/TS 10.00
22 BS 10.00
23 DA/BS/TS 1 - Red Sonja 12.50
24 BS, Red Sonja 11.00
25 BS/GK/TS, mirrors 7.50
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27 BS/TS 5.00
28 JS/ BS/GK/TS 5.50
31-32 BS/GK 3.50
33 JB 3.50
34 JB/GK 3.50
35 BS/GK/TS 3.50
36 BS 3.50
37 TS/MA, Adams art 6.50
38 BS/GK/TS 3.50
39 TS/GK 2.50
40 BS 2.50

41 JB/GK, Gobbins	2.25
42 JB/GK/TS	2.25
43 JB/GK, Red Sonja	2.25
44 JB/NA, Red Sonja	2.25
45 JB/GK/TS/MA	5.00
46 JB/GK	2.25
47 JB/GK/WW	2.25
48 JB/GK, Red Sonja O - retold	2.25
49/50 JB/GK	2.25
51 JB/GK	2.00
52 JB/TS	2.00
53 JB/GK/TS	2.00
54 JB/GK	2.00
55 JB/GK/TP, Shadow/Scorpion	2.00
56 JB	2.00
57 GK/TS/MP	2.00
58 JB/TS, 1 Bebl	3.00
59 JB, O - Bebl	2.00
60 JB/GK	2.00
61 JB/GK, L - Amra	2.00
62 JB/GK, O - Amra	2.00
63 JB/GK, A - Amra	2.00
64 SS, rep - Savage Tales	2.00
65 JB/GK/TS	1.75
66 JB/GK	1.75
67 GB/JB/GK, Red Sonja	2.00
68 JB/GK/TS	1.75
69 JB/GK	1.75
70 JB/GK/TS	1.50
71 JB/TS	1.50
72 JB	1.50
73 JB/TS	1.50
74 JB, Red Sonja	1.50
75 JB/ MC	1.50
76 JB/ MC	1.50
77 JB/TS, O - Bebl	1.50
78 JB, Red Sonja	1.50
79 JB/ MC	1.50
80 JB/GK/TS	1.50
81 JB, O - Zula	1.25
82 JB, Swamp Rats	1.25
83 JB/ Savage Sword of S rep.	1.25
84 JB/GK	1.25
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The copy of ***Marvel Comics*** *#1 pictured here is, obviously,* ***not*** *the mint-condition copy which recently brought $38,000 to its seller. Many copies of #1 had printing defects, and the copy shown has color printed off-register. You will note that the pictured edition also has missing pieces and tape on the spine.*

THE $38,000 COMIC BOOK.

By Kim Metzger

One of the most valuable comic books in the world is *Marvel Comics* #1. Published in October 1939, it contained the first appearances of such characters as The Sub-Mariner and The Human Torch.

More importantly, it was the flagship title of the company that would one day be Marvel. As such, it is highly sought after and valued by collectors and has occupied the top spot in Robert Overstreet's "50 Most Valuable Books" listing for the past several years.

Chuck Rozanski of Denver's Mile-High comic-book store had a copy of *Marvel* #1 which got he had bought eight years ago with a large collection. Indeed, he had a complete run of *Marvel Mystery* (*Marvel Comics* changed its title to *Marvel Mystery* with its second issue), which he sold piecemeal for several years, primarily to one buyer who was also out to get a complete collection.

In February 1984, Rozanski sold his *Marvel Comics* #1 to that collector, along with the next 10 issues of the series. A total of $49,000 was paid for the collection, $24,000 of it for the copy of *Marvel* #1.

By this time, the buyer was acting as intermediary for a third party, to whom the comic was sold for $35,000 and a mint copy of *Detective Comics* #28 (which features the second appearance of The Batman). The combined value of cash and comic book put the total transaction at $38,000.

"I had the right of first refusal to the sale," said Rozanski. "I had a long-running agreement [with the first buyer] that if there were any comic books that would reach a high pinnacle in value, it would be the super-heroes such as *Action* #1 (with the first appearance of Superman), *Detective* #27, or *Marvel* #1 or *Captain America* #1, something like that."

Asked if he thought the value of the comic would continue to increase, Rozanski said, "Definitely. This is a hobby that involves several hundred thousand people, at least. That leaves a lot of room for appreciation. In part, it's a real rarity to find these books in really high grade condition." Rozanski said he considered it a moot point as to how much the copy he had might one day bring, since he doubted if the new owner would ever sell it.

Rozanski mentioned he was still sort of "tossing around" the possibility of selling in the next six months his copy of *Action Comics* #1.

"It'll be interesting to compare the price it brings with what I got for *Marvel* #1."

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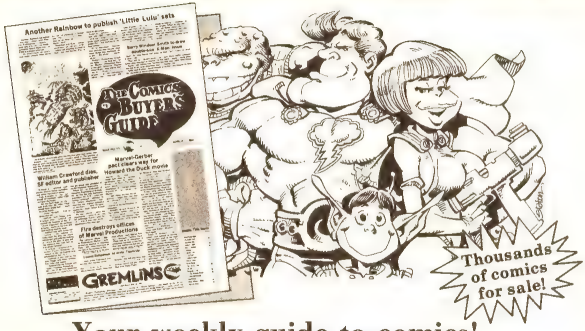

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8 GK (C), Daredevil 6.00
9 IK (C), D— Marvel Boy 3.00
10 IB, Thor 2.50
11 JB, Fantastic Four 2.00
12 Hulk 2.00
13 IB, Conan 2.00
14 Sgt. Fury 2.00
15 CI, Nova 2.00
16 Fu Manchu 2.00
17 CI, Ghost Rider 2.00
18 TS, Dr. Strange 2.00
19 PS, Spider-Man 2.00
20 Avengers 2.00
21 GC, Sub-Mariner 2.00
22 DH, Doom 2.00
23 IB, Hulk 2.00
24 GK/RB, Spider-Man 2.00
25 Thor, Avengers 2.00
26 JBy (c), Capt. America 2.00
27 FM (c), X-Men 2.00
28 FM, Daredevil 5.00
29 MG (c), Avengers 1.50
30 RB, Spider-Man 1.50
31 Wolverine 2.50
32 Avengers 1.00
33 BL, Dazzler 1.00
34 FH/TMr/BSr/BS2 ..... 1.50
35 FM, Elektra 2.50
36 JBy, Fantastic Four 1.50
37 Hulk 1.00
38 Daredevil 1.50
39 ..... 1.25
40 DI, Strange 1.25
41 Sub-Mariner 1.25
42 ..... 1.00
43-45 Hulk 1.00
46 Spider-Man 1.00
47 Thor, Loki 1.00

WOLVERINE

1 FM, r, Mantio $7.50
2 FM, Mantio 2.00

X-MEN

1 JK, D— B-Men 1 — Magneto $320.00
2 JK, r — Hawk, Sentinels 130.00
3 JK, r — Blob 75.00
4 JK, r — Evil Mutants 70.00
5 JK, A — Evil Mutants 40.00
6 JK, A — Sub-Mariner 22.00
7 JK, A — Evil Mutants, Blob 20.00
8 JK, r — Unus 20.00
9 JK, A — Avengers 20.00
10 JK, A — Ka-Zar 20.00
11 JK, r — Stranger 14.00
12 ATh, O — Prof. X, Juggernaut 12.00
13 JK (layouts)/JSt, A — Juggernaut, Sentinels 10.00
14 JK (layouts), A — Sentinels 10.00
15 JK (layouts), O — Beast, Sentinels 10.00
16 JK (layouts), D— Master Mold, Sentinels 10.00
17 JK (layouts), A— Magneto 9.00
18 JK (layouts), A— Magneto 9.00
19 JK (layouts), A— Mimic 9.00
20 L— Lucifer, A— Blob, Unus 9.00
21 A— Lucifer, Dormeus, Ultra-Robot 8.00
22,23 A— Magneto 8.00
24 A— Locust 8.00
25 JK (C), A— El Tigre 8.00
26 A— El Tigre 8.00
27 C— FF A— Puppet Master 8.00
28 L— Banshee 10.00
29 A— Super Adaptoid 8.00
30 JK (C), I— Warlock 8.00
31 JK (C), L— Cobalt Man 6.00
32 A— Juggernaut 6.00
33 GK, A— Dr. Strange, Juggernaut 6.00
34 A— Tyrannus, Mole Man 6.00
35 JK (C), A— Spider-Man, Banshee 7.00
36 A— Mekano 6.00
37 DH, A— Blob, Unus 6.00
38 DH, A— Banshee, Blob 7.00
39 DH/GT, A— Banshee, Mutant Master 6.00
40 DH/GT, A— Frankenstein 6.00
41 DH/GT, A— 6.00
42 DH/GT/BI, A-Grokesk 5.00
43 GT/BI, A— Magneto, Quicksilver, Scarlet Witch, C— Avengers 5.00
44 DH, A— Magneto, Quicksilver, Scarlet Witch 6.00
45 PHy/BI, A— Magneto, Quicksilver, Scarlet Witch 5.00
46 DH, A— Juggernaut 5.00
47 DH, L— Mole Trap 5.00
48 DH/BR, A— Quasimodo 5.00
49 JSn/DH, C— Magneto 5.00
50 JSn, A— Lorna Dane, Magneto 10.00
51 JSn, A— Magneto, Polaris, Erik the Red 10.00
52 DH/BR/JSt, O— Lorna Dane, A— Magneto 10.00
53 BS, Smith's 1st 14.00
54 BS/DH, L— Alex Summers O— Havok 9.00
55 BS/DH, O— Havok 9.00
56 MA, A— Havok, Living Monolith 15.00
57 MA, A— Sentinels, Havok 15.00
58 MA, A— Havok, Sentinels 15.00
59 MA, A— Sentinels, Havok 15.00
60 MA, I— Sauron 15.00
61 MA, A— Sauron 15.00
62 MA, A— Ka-Zar, Sauron, Magneto 15.00
63 MA, A— Ka-Zar, Magneto 15.00
64 DM, A— Havok D— Sunfire 10.00
65 MA/MGa, A— Havok, Shield 12.00
66 SB/MGa, A— Hulk, Havok 8.00
67 rep— X-Men, 12, 13 ..... 4.00
68 rep— X-Men 14, 15 ..... 4.00
69 rep— X-Men 16, 19 ..... 4.00
70 rep— X-Men 17, 18 ..... 4.00
71 rep— X-Men 20, 21 ..... 4.00
72 rep— X-Men 21, 24 ..... 4.00
73 rep— X-Men 25 ..... 4.00
74 rep— X-Men 26 ..... 4.00
75 rep— X-Men 27 ..... 4.00
76 rep— X-Men 28 ..... 4.00
77 rep— X-Men 29 ..... 4.00
78 rep— X-Men 30 ..... 4.00
79 rep— X-Men 31 ..... 4.00
80 rep— X-Men 32 ..... 4.00
81 rep— X-Men 33 ..... 3.00
82 rep— X-Men 34 ..... 3.00
83 rep— X-Men 35 ..... 3.00
84 rep— X-Men 36 ..... 3.00
85 rep— X-Men 37 ..... 3.00
86 rep— X-Men 38 ..... 3.00
87 rep— X-Men 39 ..... 3.00
88 rep— X-Men 40 ..... 3.00
89 rep— X-Men 41 ..... 3.00
90 rep— X-Men 42 ..... 3.00
91 rep— X-Men 43 ..... 3.00
92 rep— X-Men 44 ..... 3.00
93 rep— X-Men 45 ..... 3.00
94 GK/DH, A— New X-Men 15.00
95 GK/DL, D— Thunderbird 35.00
96 MGa/SB/DL, I— Mimic McTaggart 22.50
97 RB/DC, I— Lilandra 22.50
98 DC, I— Amanda Sefton 22.50
99 DC, A— Sentinels, Ice the Rod 22.50
100 DC, A— Shell Lung 32.00
101 DC, I— Phoenix A— Juggernaut 30.00
102 DC, I— Storm 28.00
103 DC, A— Juggernaut 15.00
104 DC, I— Starjammers 15.00
105 last Bob Brown art, A— Firebird 15.00
106 DC, A— Misty Knight, Firebird 15.00
107 DC, I— Gladiator 15.00
108 DC/BR/TA, A— F F 20.00
109 DC/BR/TA, A— Lilandra I— Weapon Alpha 15.00
110 DC/TA, A— Warbeck 14.00
111 DC/BR/TA, A— Beast, Mesmero, Magneto 14.00
112 GP/BR/BPy/TA, A— Beast 12.50
113 JBy/BL, A— Lilandra, Magneto O— Storm 12.50
114 JBy/TA, A— Lilandra, Sauron 12.50
115 TBy/TA, A— Ka-Zar 12.50
116 JBy/TA, A— Ka-Zar 10.00
117 DC/BL/TA, O— Prof. X., Storm 10.00
118 JBy/DC/TA, I— Mariko 10.00
119 JBy/TA/DC, Banshee 10.00
120 JBy/TA, I— Spider-Man, Hulk 20.00
121 DC/JBy/TA, A— Alpha Flight 20.00
122 DC/JBy/TA, I— Hellfire Club 10.00
123 JBy/TA, I— Proletarians 7.50
124 DC/JBy/TA, A— Magneto, Hulk, Arcade 7.50
125 DC/JBy/TA, I— Black Queen 7.50
126 DC/JBy/TA, A— Havok 7.50
127 JBy/TA, A— Havok 7.50
128 JBy/GP/TA, A— Proteus 7.50
129 JBy/TA, I— Kitty Pryde 8.00
130 JBy/JBy/TA, A— Dazzler 17.00
131 JBy/TA, A— Dazzler 5.00
132/133 JBy/TA, A— Angel 5.00
134 JBy/TA, A— Hellfire Club 5.00
135 JBy/TA, A— Silver Surfer 5.00
136 JBy/TA, A— Dark Phoenix 5.00
137 JBy/TA, D— Phoenix 7.00
138 JBy/TA, A— Cyclops 5.00
139 JBy/TA, Alpha Flight 10.00
140 JBy/TA, A— Wendigo 10.00
141/142 JBy/TA, A— Evil Mutants 3.00
143 JBy/TA, A— Mariko 3.00
144 BA, A— Man-Thing 2.00
145 DC, A— Dr. Doom 2.00
146/147 DC, A— Dr. Doom, Arcade 2.00
148 DC, I— Caliban 2.00
149 DC, A— Magneto 2.00
150 DC, A— Magneto 2.50
151 DC/BMc, A, Sentinels 1.75
152 BMc, A— White Queen 1.75
153 DC, I— Bam! 1.75
154 DC, A— Corsair 1.75
155 DC, A— Deathbird, Tigra 1.75
156 DC, A— Starjammers 2.00
157 DC, A— Deathbird 1.50
158 DC, A— Rogue Mystique 1.50
159 BSz, A— Dracula 2.00
160 BA, A— Belasco 1.50
161 DC, A— Magneto 1.50
162/163 DC, A— Brood 1.50
164 DC, A— Brood I— Betsy 1.75
165 PS, A— Brood 2.50
166 PS, A— Brood, Betsy 2.50
167 PS, A— New Mutants 2.50
168 PS, I— Madelyne Pryor 1.50
169-170 PS, A— Angel 1.50
171 WS, I— Rogue 1.00
172 PS, M— Wolverine/Mariko 1.00
173 PS, ... 1.00
174 PS, romance 1.00
175 PS, A— Fake Phoenix, double-size 2.00
176 JRz — Isonevmoon 1.00
177-178 JRz, Rogue, Evil Mutants 1.00
179 JRz, Moriocks 1.00
180-181 JRz 1.00
182 JRz, Rogue 1.00
183 JRz, Kitty 1.00
184 JRz, Rachel 1.00
185 JRz, Rogue 1.00
186 RS/TA, Storm 1.25
187 JRz, Rachel V. Dire Wraiths 75
Annual #1 rep— X-Men 9, 11 ..... 12.00
Annual #2 rep— X-Men 22, 23 ..... 12.00
Annual #3 FM/GP/TA, I— Arkon 4.00
Annual #4 JR 2/BMc, A— Dr. Strange 4.00
Annual #5 BA/BMc, A— Fantastic Four 2.00
Annual #6-8Sz, A— Dracula 3.00
Annual #7 MG, Impossible Man 1.00

GIANT SIZE

#1-GK/DC — New X-Men 70.00
#2 GK/DC rep $12.00

MARVEL CLASSICS

1 4 reprint 2.00

X-MEN/MICRONAUTS

1 BG, Limited Series 1.50
2 4 ..... 1.00

GENERAL

GENERAL TYPE TITLES

These are common titles with no special artists or content.

FUNNY ANIMAL

15c cover — VG or better $1.25
20c cover — VG or 1.00
25c cover — mostly Harveys ..... .75
35c cover ..... .60
60c cover ..... .60

HORROR

12c cover — VG or better $1.00
15c cover — VF-NM 80
20c cover — VG or better 60
25c cover — VF-NM 60
35c cover — VF-NM 50
60c cover — NM 50

MYSTERY

12c cover — VG or better $1.00
15c cover — VG or better 60
20c cover — Mostly DC VG + ... 60
35c cover — VG or better 50
40c cover — Free or better 50
60c cover — NM 50

ROMANCE/FANTASY

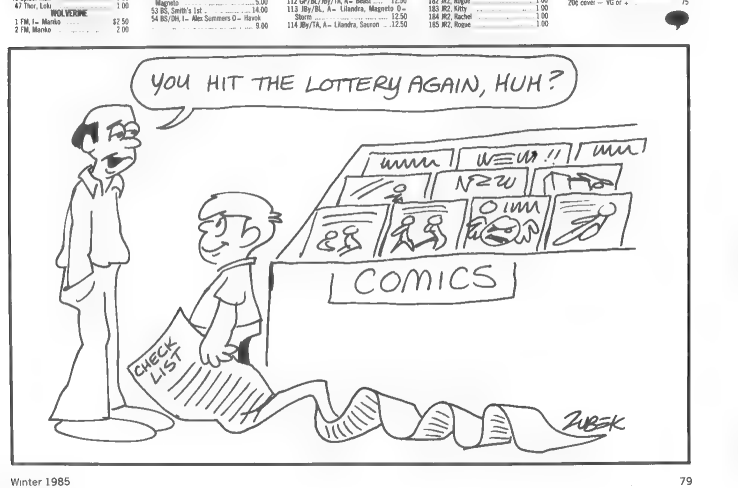
12c cover — VG or + ... $1.25
15c cover — VG or + ... 1.00
20c cover — VG or + ... .75

WAR

12c cover VG or — ..... $ .60
15c cover — VG or + ... .60
20c cover — Mostly DC VG + ... .60
25c cover — VG or + ... .50
60c cover — Fine or + ... .50
60c cover — NM ..... .50

WESTERN

15c cover — VG or + ... $1.00
20c cover — VG or + ... .75



Comics pros help comics fans make a comic

At the 1983 World Science Fiction Convention (held in Baltimore during the Labor Day Weekend), professionals from Marvel and DC made a group effort to promote comics to convention attendees. Artists, writers, and editors joined to offer special children's programming — a workshop in which everyone labored to produce a comic book.

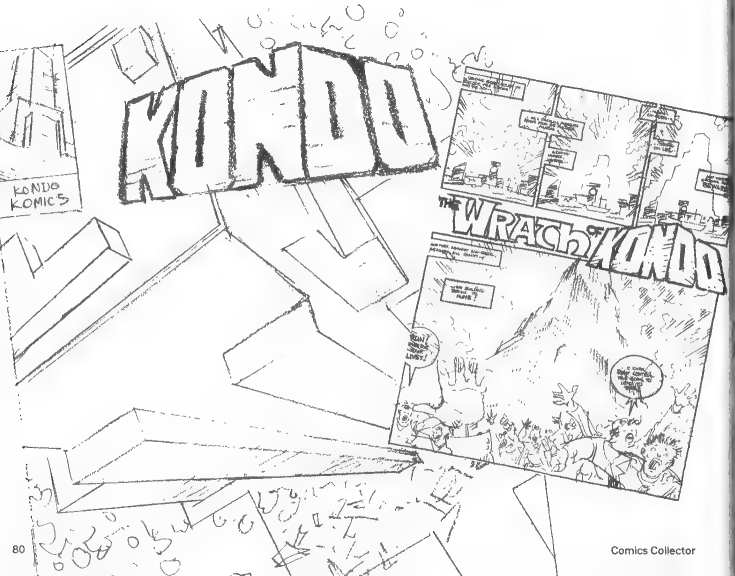
The result was voted the most popular event of the children's program, and the creators took away proof of their participation: the actual comic book.

Carl Potts drew the cover. Marv Wolfman scripted and Berni Wrightson drew the first story page. Len Wein scripted and Walt Simonson drew the second story page.

From that beginning (establishing that a villainous super-building, Kondo, had taken on life and was menacing Baltimore), each participant went a separate way, creating an event in the fight against Kondo (or producing a filler ad to flesh out the magazine).

Creators involved (as credited in *Kondo Komics*) included John McHugh, L. and R. Krupp, Glen, Scott Rosema, Wendy Passman, S. RA. Miller, Alex Apke, Meredith, Patrick Tillman, Mike Mallory, K. Sample and a friend, Lynn, C.S. Shafer, Damien Phillips, Charles Gilliland, Steve Saffel, Andrew Johnston, Michael Lowry, Adrian JoBons, Bee J. Huckenpahler, Rachel Bob, D. Pittillo, R. Rose and Terry Jackson, and Andrew Morrison.

And the final page was credited to "everyone & Walt Simonson."



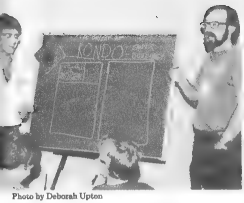


Photo by Deborah Upton

Photo by Deborah Upton

Photo by Maggie Thompson

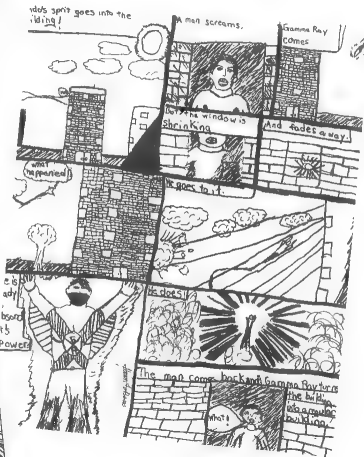
Top: (Left) Berni Wrightson and Walt Simonson present the group project: a comic book about Kondo, the villainous super-building. The mimeographed comic book which emerged from the project contained opening and closing pages by Wrightson and Simonson, with the intervening pages scripted and drawn by would-be comics artists and writers. (Center) Walt Simonson gestures hypnotically at a participant in the project, while Berni Wrightson observes the results. (Right) Lynn Cohen leans on the table, while contributors to ***Kondo Komics*** *engage in the time-honored fan activity of collating their own magazine.*

Right: Participants in the comics panel at the Constellation (1983 World SF) Convention pose for a group photograph. Standing (left to right): Bob Greenberger (formerly editor of ***Comics Scene****, now a DC associate editor), Lynn Cohen (Jim Shooter's Administrative Assistant at Marvel), Lea Sapp (then Marvel's Assistant Manager of Direct Sales/Promotion), Louise Simonson (Marvel editor and writer). Seated (left to right): Marv Wolfman (DC editor and writer), Berni Wrightson (illustrator of Stephen King's* ***Creepshow*** *and Marvel's Illustrated Novel* ***Frankenstein****), Walt Simonson (Marvel artist and writer), Len Wein (DC editor and writer).*

Bottom: Pages from ***Kondo*** *were done by different artists: cover by Carl Potts; page 3 by Walt Simonson; and other pages by creators K. Sample and friend and Adrian JoBons.*

Photo by Deborah Upton

BLEWHERE...
THAT, CHILLUN... WAS'N BAD, HUH?
THE... BY THE POWER OF... KONDO ELECTRO!
BO LOM
I DON'T FEEL KONDO! MY WHITEWORK TRYIN TO MAKE HARMONY SCREAM!
BUT KONDO BUILDING IS NEVER TOUCHED!
YAAAAAAA


...dd's spirit goes into the ...iding!
A man screams.
Gamma Ray Comes
...rough the window is Shrinking
And fades away.
What happened?
...e goes to...
...e closes!
The man comes back and Gamma Ray's are the kill... ...ds a regular position.

CONVENTION CALENDAR

GREAT LAKES

STATES IN REGION: Ill. , Ind., Ky., Mich., Ohio and Wis.

MADISON, WI · Oct. 6-7 - Baseball Card, Record, Comic & Collectible Show (C, Cd), Quality Inn, Towne Mall, Hwy. 151 & I-90-94, A. Free, T. 60, F. $40. Bob Gurske, 4640 Hwy. 17, Sun Prairie, WI 53590, PH. 608-837-3635

DAYTON, OH · Oct. 6-7 - Maverick's Fall Show (C, Cd), Convention Center, 5th & Main, A· $1, Ron Wiley, 2312 E. Dorothy Lane, Kettering, OH 45420

MILWAUKEE, WI · Oct. - Milwaukee Comic Book Gathering (C), Bowlero Bowl, 6016 W. Burnham St. A. free, F. $15 Jeff Parker, PH. 414-384-3629

CLEVELAND, OH · Oct. 13 - Saturday's Child Comics-Nostalgiafest Show (C), The Somerset Inn, Jct. 8, 422 & 43, I-Lan-Ayers, A. $1.50 Jon Cavenaugh, 2520 Ashurst, Cleveland, OH 44118 PH. 216-932 8596

WAUSAU, WI · Oct. 14 - Wis. Valley Coin Club Coin, Stamp, Ballcard & Comic Show (C, Cd), Holiday Inn, Exhibit Hall B 3rd Ave., 9am-5pm, A. free T. 50, F. $35 Harry Collins, PO Box 6, Schofield, WI 54476

NORMAL, IL · Oct. 20-21 - Central Ill. Collectos Fair (C, Cd, M), Ill. State Univ. Bone Student Center Ballroom, A: n/a, F: $40 Emma Lehman, PH. 309-688 5530

ROCKFORD, IL · Oct. 20 - Comic Book & Baseball Card Show (C, Cd), Quality Inn, Convention Center, 4419 11th St., 10am-4pm, A: 50¢ T., 21, F. $17.50. Classic Conventions, Gary Johnson, 605 Theodore St., Loves Park, IL 61111 PH 815-633-8495

ROYAL OAK, MI · Oct. 21 - Comic Book & Baseball Card Show (C, Cd), American Legion Hall, 1815 Rochester Rd. (Stephenson, & Hwy. 75), A. $1.50 Lester, 16232 Carnage Lamp Ct., Apt. 929, Southfield, MI 48075 PH. 313-557-3235

DUNBARD, IL · Oct. 28 - Relax-A-Con XXIII (C, Cd, St, M), Vet. Hall, 635 N Harbor Pr., 9am-4pm, A: $1, F $19.95 BJ's Comic Connection, PO Box 260 Anderson, Wa Park, IL 60181 PH 312 834-0383

DUNSVILLE, KY · Oct. - Louisville Convention (C, Cd), Rodeway Inn, 101 E. Jefferson, 11am-5pm, A: n/a, F $35 Dusty Corners Book Shop, 947 Eastern Pkwy., Louisville, KY 40217 PH. 502-637-5453

CHICAGO, IL · Nov. 4 - Chicago Minicon (C), Americana-Congress Hotel, 520 S. Michigan Ave., A. 75¢, F. $25 Minicon Hotline PH. 312-743-4493

STEVENS POINT, WI · Nov. 4 - Comic Book Show (C, Cd), 51/10 Royale Best Western, A free, T. 25, F $125 Harry Collins, PO Box 6 Schofield, WI 54476

ROWLINE GREEN, IL · Nov. 10 - Comic Book & Baseball Card Show (C, Cd), Bowling Green Mall. 2700 Nashville Rd., & Interstate 75, PO Box 8, Bowling Green KY 42101. PH. 502-842-6492

MANSFIELD, OH · Nov. 11 - Mid-Ohio-Con (C, Cd, St, M), Richland County Fairgrounds, Fairhaven Hall, A: n/a, Roger A. Price, c/o March of Dimes, 37 Wood St., Mansfield, OH 44904

ROCKFORD, IL · Nov 24 - Comic Book & Baseball Card Show (C, Cd), Quality Inn, Convention Center, 4419 11th St., 10am-4pm, A: 50¢, T. 21, F $17 50 Classic Conventions, Gary Johnson, 605 Theodore St., Loves Park, IL 61111 PH 815-633-8495

ELMHURST, IL · Nov. 25 - Elmhurst Comic Book & Baseball Card Show (C, Cd), Johnson Legion, 210 W. Butterfield, A $1. Graham Crackers Cards & Comics, 214 S Walnut, Hinsdale, IL 60521 PH. 312-323-4310 or 968-5250

TOLEDO, OH · Dec. 2 - Comic Show (C), Ramada Inn-Southwyck, 10am-6pm, A. $1.25, F: $30. TE. Kessler Prods. 1140 W 69th St., #121A, New York, NY 10023 PH. 212-787-4000

ROCKFORD, IL · Dec. 15 - Comic Book & Baseball Card Show (C, Cd), Quality Inn, Convention Center, 4419 11th St., 10am-4pm, A. 50¢, T. 21, F: $17 50, Classic Conventions, Gary Johnson, 605 Theodore St., Loves Park, IL 61111 PH 815 633 8495.

CHICAGO, IL · Jan. 27 - Chicago Minicon (C), Americana-Congress Hotel, 520 S. Michigan Ave., A. 75¢, F. $25 Minicon Hotline, PH. 312-743-4493

ROCKFORD, IL · Feb. 16 - Comic Book & Baseball Card Show (C, Cd), Quality Inn, Convention Center, 4419 11th St., 10am-4pm, A: 50¢, T. 21, F: $17 50 Classic Conventions, Gary Johnson, 605 Theodore St., Loves Park, IL 61111 PH 815-633-8495.

MADISON, WI · Feb. 22 24 - WisCon 9 (SF), Concourse Hotel, A: $13 until Jan. 31, $18 after. WisCon 9, Box 1624, Madison, WI 53701 PH 608-251-6226

CHICAGO, IL · March 3 - Chicago Minicon (C), Americana-Congress Hotel, 520 S. Michigan Ave., A. 75¢, F. $25. Minicon Hotline, PH. 312-743-4493

PARK CITY, KY · March 8-10 - Con Cave Six (C, Sf), Park Mammoth Resort, KY 255 & US 31 W, A: $5 until Sept. 1, $7 until Feb. 14, $9 after, F. $15. ConCave, PO Box 90962, Nashville, TN 37209

ROCKFORD, IL · March 9 - Comic Book & Baseball Card Show (C, Cd), Quality Inn, Convention Center, 4419 11th St., 10am-4pm, A. 50¢, T: 21, F. $17 50. Classic Conventions, Gary Johnson, 605 Theodore St., Loves Park, IL 61111. PH 815-633-8495

CHICAGO, IL · April 14 - Chicago Minicon (C), Americana-Congress Hotel, 520 S. Michigan Ave., A. 75¢, F. $25 Minicon Hotline, PH. 312-743-4493

ROCKFORD, IL · April 20 - Comic Book & Baseball Card Show (C, Cd), Quality Inn, Convention Center, 4419 11th St., 10am-4pm, A. 50¢, T: 21, F: $17 50. Classic Conventions, Gary Johnson, 605 Theodore St., Loves Park, IL 61111. PH 815-633-8495

CHICAGO, IL · May 19 - Chicago Minicon (C), Americana-Congress Hotel, 520 S. Michigan Ave., A. 75¢, $25 Minicon Hotline, PH. 312-743-4493

CHICAGO, IL · July 5-7 - 11th Annual Chicago Comicon (C), Ramada-O'Hare Hotel, A: n/a. Chicago Comicon, 1219 Devon, Chicago, IL 60660 PH. 312-274-1832

MIDDLE ATLANTIC

STATES IN REGION: Del., Md., N.C., S.C., Va., W.Va and Wash. D.C.

CHARLOTTE, NC · Oct. 6 - Charlotte Mini-Con (C, Sf), Eastland Mall, Community Room, Sharon Amrhy & Central Ave., A: Don't Aren't Hard to Find, 1214 Thomas Ave., Charlotte, NC 28205 PH. 704-375-7462

ARLINGTON, VA · Oct 13 - Jubilee Comic Book & Science Fiction Convention (C, Sf), Holiday Inn, 1489 Jefferson Davis Hwy., 10am-4pm, A. $3.75, F. $40. Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744, PH 301-292-4587.

RICHMOND, VA · Oct. 14 - Jubilee Comic Book & Science Fiction Convention (C, Sf), Holiday Inn, 6531 W. Broad St. 10am-4pm, A. $2.75, F. $30. Jubilee, 11910 Asbury Dr., Ft. Washington, MD 20744 PH 301-292-4587

VIRGINIA BEACH, VA · Oct. 21 - Jubilee Comic Book & Science Fiction Convention (C, Sf), Pavilion Convention Center, 1000 19th St. 10am-4pm, A $2.75, F. $25. Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744. PH. 301-292-4587

ROANOKE, VA · Oct. 26-28 - RoVaCon 9 (C), Civic Center, A: n/a RoVaCon 9, Box 117, Salem, VA 24153 PH: 389-9400

ASHEVILLE, NC · Nov. 3 - Asheville Mini Con (C), Sheraton Motor Inn, I-240, A. $1 50 D.W. Howard, 38 Wall St., Asheville, NC 28801, PH. 704-254-1981

SILVER SPRINGS, MD · Nov. 3 - Jubilee Comic Book & Science Fiction Convention (C, Sf), Armory Place, 925 Wayne Ave., 10am-4pm, A $3.75, F. $35 Jubilee Enter., 11910 Asbury Dr. Ft Washington, MD 20744 PH: 301 292 4587

CHARLESTON, SC · Nov 10 - Jubilee Comic Book & Science Fiction Convention (C, Sf), Marriott Hotel, 4770 Marriott Dr. 10am-4pm, A. $3 50, F. $35. Jubilee Enter., 11910 Asbury Dr. Ft. Washington, MD 20744 PH. 301-292-4587

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Stop!
J-SCENCH
...AN HONEST-TO-GOSH RECORD FEATURING THE WHOLE MARVEL BULLPEN! AND ALL FOR A MEASLY DOLLAR! WOWEE!
*MERRY MARVEL MARCHING SOCIETY, MARCH!

TOWSON, MD · Nov. 11 - Serendipity (C), Quality Inn, Baltimore Beltway, Exit 265, A. $1 Bob Horn, 4 Oak Rd., Elkton, MD 21921 PH 301-398-6645

COLUMBIA, SC · Nov. 17 - Columbia Record & Comic Convention (C), Univ. of S.C. Russell House Ballroom, 10am-6pm, A. $1.50, F. $30 Carl Singmaster, PO Box 2301, West Columbia, SC 29171 PH 803-796-9741

TOWSON, MD · Dec 16 - Serendipity (C), Quality Inn, Baltimore Beltway, Exit 265, A $1 Bob Horn, 4 Oak Rd., Elkton MD 21921 PH 301-398-6645

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.

HARTFORD, CT · Oct 7 - Connecticut Comic Convention (C), East Hartford Elks Hall, 148 Roberts St., I-Lan-Spon, A. 99¢, T. 40, F. $15 Harold E. Kinney, RFD 1, Box 218A, Andover, CT 06232 PH 289-1208

CONCORD, NH · Nov. 3 - Comic & Baseball Card Show (C, Cd), Community Center, Green St., 9am-3:30pm, A: free, F: $17. Tom Asci, PH. 603-485 5568

PEABODY, MA · Nov. 10-11 - New Hampshire Con (C), Howard Johnson's, Traffic Circle Ports., A: $5. Ralph Dibernardo, 69 Liddle Rd., Portsmouth, NH 03801 PH 603-436-2543

BOSTON, MA · Nov. 17-18 - Dimension Convention (C), Sheraton, Prudential Ctr., A $9 Sat, $7 Sun Jon Estren, PO Box 400, Bronx, NY 10471. PH: 212-796-6270

WEST HAVEN, CT · Nov. 18 - West Haven Baseball Card Show (C, Cd), Knight's of Columbus Hall, 1 Center St., 10am-4pm, A. $2 donation, under 12, $1 Harold Riner, 48 April St., West Haven, CT 06516. PH: 203-933-3480

NORTHEAST

STATES IN REGION: N.J., N.Y. and Pa.

BUFFALO, NY · Oct. 6 - Comic & Card Show (C, Cd), Eastern Hills Mall, Fri. & Sat. 10am-9pm, Sun Noon-6pm, A. $1 Lee Gordon, 3 Cedar Lane, 50 W Outer Dr., Vienna, OH 44473 PH 216-394 2831

NEW YORK, NY · Oct. 6 - Knight's Medieval (C), Boys Club Bldg., 133-01 41st RD., A. $2 Grant Miller, 108-62 42nd Ave., Corona, NY 11368

ALBANY, NY · Oct. 7 - One Day Comic Show (C), Holiday Inn, 1614 Central Ave., 10,30am-4pm, A. $1 50, T. 26, Ted Hanes, PO Box 248, Central Park Sta., Buffalo, NY 14215 PH 716-835-1483

WAYNE, (Detroit), N.J. · Oct 13 Baseball Card & Comic Book Show (C, Cd). Adria II Conference Center, 221-17 Northern Blvd., 10am-5pm, A free Steve Sabow, 217-15 46th Ave., Bayside, NY 11361 PH 631-3252 or Mitch Nat, 200-34 45 Drive, Bayside, NY 11361 PH: 212 224-6600

ROCKVILLE CENTRE, NY · Oct 14 - Long Island Comic Book & Collectors Show (C), Knights of Columbus Hall, Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 194 Park Ave., Rockville Centre, NY 11570 PH 516-763-1133

HAZLET, NJ · Oct. 14 - Jersey Shore Comic Convention (C), Shoreham Motor Inn, Garden State Pkwy., Exit 117, Rt. 35 S, 9 30am-4pm, A $1, F: $25 Mike Grecco Coll. Corner, PO Box 1000, Allenwood, Highlands, NJ 07732 PH. 201-291 1632

NEW HYDE PARK, NJ · Oct 14 - Comics Convention (C), Rt. 287 & Easton Ave., 10am-4pm, A: $2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH: 201-335-8284

LANCASTER, PA · Oct 14 - Serendipity (C), Treadway Resort Inn, Rt. 30, A. $1 Bob Horn, 4 Oak Rd., Elkton, MD 21921 PH 301-398-6685

PITTSBURGH, PA · Oct 14 - Comic Book & Baseball Card Show (C, Cd), Conleys Motor Inn, A: n/a Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215 PH 716 835-1483

WHITE PLAINS, NY · Oct 20-21 - Baseball Card & Paper Collectible Show (C, Cd), Westchester County Center, 10am-6pm, A: n

A. F. $25 Donna Rothstein Shows, 12 Chatham ST., Suffern, NY 10901 PH 914 357 8410

PITTSBURGH, PA · Oct. 20-21 - Steel City Con 7 (C), Journalism Building, 500 Forbes Ave., A. $1 Jack McGonigle, Box 64, Harmony, PA 16037 PH: 412-452-8000

ROCHESTER, NY · Oct. 20 - Super Saturday Comic & Baseball Card Show (C, Cd), Holiday Inn, Exit 46, A: n/a Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215 PH 716-897-0644

HAUPP, NY · Oct 21 - Long Island Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets Hwy., 10am-4pm, A 50¢ Dennis, PH. 516-752-7422 (6-7)

BUFFALO, NY · Oct 21 - Comic & Card Show (C, Cd), Airport Holiday Inn, 4600 Genesee St. (Rte. 33), Exit 46, A $1.50, T. 55, F $40 Ted Hanes, PO Box 248, Central Park Sta., Buffalo, NY 14215 PH. 716-835-1483

ROCHESTER, NY · Oct. 28 - Comic Con 1984 (C), Marriott-Airport, 1890 West Ridge Rd., A, n/a, Center City Conventions, PO Box 60682, Rochester, NY 14606

VALLEY FORGE, PA · Oct 28 - Serendipity (C), Holiday Inn, Top of Pricess Exit 326, A. $1 Bob Horn, 4 Oak Rd., Elkton, MD 21921 PH 301-398-6685

ALBANY, NY · Nov 4 - AlbanyCon Comic Book Convention (C), Holiday Inn, Central Ave., A: n/a,

Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215 PH 716-897-0644

MAUPP, NY - Nov 4 - Comic Book & Baseball Card Show (C. Cd), Ramada Inn, I-515 Vets Hwy, 10am-4pm, A $de Dennis, PH 516 724 7422 (6-7)

RAYSIDE, QUEENS, NY. - Nov. 10 - Baseball Card & Comic Book Show (C. Cd), Adria II Conference Center, 221-17 Northern Blvd., 10am-5pm, A free Steve Salowe, 211-15 47 Road, Bayside, NY 11361 PH: 212-631-2025 or Mitch Nat, 200-34 45 Drive, Bayside, NY 11361 PH 212-224-9699

ATLANTIC CITY, NJ - Nov. 10-11 - Comic Book & Baseball Card Show (C, Cd), Lafayette Hotel, n/a & Magnacon Enterprises, PO Box 248, Central Park Sta , Buffalo, NY 14215 PH 716-897-0644

ROCKVILLE CENTRE, NY - Nov 11 - Long Island Comic Book & Collector s Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy , 10am-5pm, A, free Cosmic Comics & Books, 139 N Park Ave , Rockville Centre, NY 11570 PH 516-763-1133

COMMACK, NY - Nov 18 - Commack Comic & Card Show (C, Cd), Howard Johnson Motor Lodge, Motor Pkwy & Wicks Rd., 10am-4pm, A $1 $25 Brian Mazo, 22 Dogwood Dr., Smithtown, NY 11787 PH 516-724-2485

NEW BRUNSWICK, NJ - Nov 18 - Comics Convention (C), Rt 287 & Easton Ave., 10am-5pm, A $2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH. 201-335-1849

WESTBURY, NY - Nov 24 - Cards & Comics Expo (C Cd), St Anthony's Hall, 85 Post Ave , 10am-5pm, A n/a, F $3 Vincent Grasso, 36 Parr Place, Carle Place, NY 11514, PH 516 248 6455

ALBANY, NY - Nov 24 - Collectors Expo (C), Magnacon Enterprises, PO Box 248, Central Park Sta , Buffalo, NY 14215 PH 716-897-0644

ROCHESTER, NY - Nov 25 - Collectibles Spectacular (C), Marriott Inn, Exit 46, A n/a Magnacon Enterprises, PO Box 248, Central Park Sta , Buffalo, NY 14215 PH 716-897 0644

LANCASTER, PA - Dec 1 Serendipity (C), Treadway Resort Inn, Rt 30, A $1 Bob Horn, 4 Oak Rd , Elkton, MD 21121 PH 301 398-6835

VALLEY FORGE, PA Dec 2 - Serendipity (C), Holiday Inn, King of Prussia Mall, A $1 Bob Horn, 4 Oak Rd , Elkton, MD 21121 PH 301-398-6835

SYRACUSE, NY - Dec 2 Comic & Science Fiction Convention (C, Cd, M), Holiday Inn, Farrell Rd , Exit 39, A n/a Magnacon Enterprises, PO Box 248, Central Park Sta , Buffalo, NY 14215 PH 716-897-0644

BAYSIDE, QUEENS, N.Y. - Dec 8 Baseball Card & Comic Book Show (C, Cd) Adria II Conference Center, 221-17 Northern Blvd., 10am-5pm, A free Steve Salowe, 211-15 47 Road, Bayside, NY 11361 PH 212-631-2025 or Mitch Nat, 200-34 45 Drive, Bayside, NY 11361 PH: 212-224-9699

PHILADELPHIA, PA - Dec 8-9 - Dimension Convention (C), Franklin Plaza, 2 Franklin Plaza, A $7 50 Sat , $6 Sun Jon Estrop, PO Box 400, Bronx, NY 10471 PH 212-796-6275

ROCKVILLE CENTRE, NY Dec 9 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy , 10am-5pm, A free Cosmic Comics & Books, 139 N Park Ave , Rockville Centre, NY 11570 PH 516-763-1133

NEW BRUNSWICK, NJ - Dec 9 - Comics Convention (C), Rt. 287 & Easton Ave., 10am-4pm, A $2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH 201-335-1849

BUFFALO, NY Dec 9 Comic Book & Baseball Card Show (C, Cd), Quality Inn Airport Holiday, Genesee St., n/a Magnacon Enterprises, PO Box 248, Central Park Sta , Buffalo NY 14215 PH 716-897-0644

HAUPP, NY - Dec 16 - Comic Book & Baseball Card Show (C, Cd), Ramada Inn, I515 Vets Hwy , 10am-4pm, A 50c Dennis, PH 516-724-7422 (6-7)

PACIFIC

STATES IN REGION: Alaska, Calif., Hawaii, Ore and Wash

LOS ANGELES, CA - Oct 26-28 - Golden Gate Comic Book & Science Fiction Convention (C, SF), Ambassador Hotel, 3400 Wilshire Blvd, A $1 $3 Bruce Schwartz, 921 N Gardner Apt. 9, Los Angeles, CA 90046

CULVER CITY, CA Oct 27 - Paper & Movie Collectibles & Memorabilia Show (C, Cd, M), Veterans Memorial Bldg , 4117 Overland Ave , 10am-5pm A $2 50 Douglas Wright, PO Box 69308, Los Angeles, CA 90069 PH. 213-656-5470

SEATTLE, WA - Oct 21 - Quest Northwest (C), Monroe Center, 1810 NW 65th, A $1 Steve Sibra, PO Box 27676, Kenmore, WA 98028 PH (206)-486-9214

FULLERTON, CA - Oct. 26-28 - 14th Annual Fantasy Faire (F), Griswold's Inn, 1500 S. Raymond Ave., A $10 per day Peggy Ledford, 1600 Sunset Ln., Altamonte, CA 91801 PH. 818-337-7947

CULVER CITY, CA Oct 27 Paper & Movie Collectibles & Memorabilia Show (C, Cd, M), Veterans Memorial Bldg , 4117 Overland Ave , 10am-5pm, A $2.50 Douglas Wright, PO Box 69308, Los Angeles, CA 90069 PH. 213-656-5470

LOS ANGELES, CA - Nov 4 - Los Angeles Comic Book & Science Fiction Convention (C, SF), Ambassador Hotel, 3400 Wilshire Blvd, A $1 $3 Bruce Schwartz, 921 N Gardner, Apt. 9, Los Angeles, CA 90046

SACRAMENTO, CA - Nov 4 - Sacramento Comic Convention II (C), Sierra Inn, 2600 Auburn Blvd , A 50c Don Houck, 5637 Chastain, Orangevale, CA 95662 PH 916-988-3989

LOS ANGELES, CA - Nov. 9-11 - SPERDVAC Old-Time Radio 10th Anniversary Convention (Radio), Viscount Hotel, 9750 Airport Blvd., A $39 until Oct 9, $45 at door Sal Pavlosky, c/o SPERDVAC, PO Box 1587, Hollywood, CA 90078 PH, 213-254-8173

LOS ANGELES, CA - Nov 18 - Golden Comic Book & Science Fiction Convention (C, Sf), Ambassador Hotel, 3400 Wilshire Blvd, A $1 $0 Bruce Schwartz, 921 N Gardner, Apt 9, Los Angeles, CA 90046

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CULVER CITY, CA - Dec 9 - Paper & Movie Collectibles & Memorabilia Show (C, Cd, M), Veterans Memorial Bldg , 4117 Overland Ave , 10am-5pm, A $2 50 Douglas Wright, PO Box 69308, Los Angeles, CA 90069 PH 213 656 5470

PLAINS

STATES IN REGION: Iowa, Kan , Minn , Mo , Neb , N.D and S.D

CEDAR FALLS, IA - Oct 27 - Comic Book, Record, Collectible & Baseball Card Show, Univ of Northern Iowa, Maucker Union 10am-3pm, A free

SOUTH CENTRAL

STATES IN REGION: Ark La , Okla and Tex

LUBBOCK, TX - Oct 7 Comic Book & Baseball Card Convention (C, Cd), Hilton, 6th St & Ave Q, 10am-4pm, A $1 PH 806-796-2969

HOUSTON, TX - Oct 26-28 - Mini-Con "Halloween Con" (C, Sf), Ramada Hotel West, 7787 Katy Frwy A $4, F 6 Mini-Con, 834 Regal, Houston, TX 77034

DALLAS, TX - Oct 27- Dallas Mimicon (C, Sf, M) Harvey House Hotel, 7815 LBJ Frwy., A n/a, F $35 Bulldog Prod., PO Box 820488, Dallas, TX 75382 PH. 214-522-6590

DALLAS, TX Nov 23-25 - Dallas Fantasy Festival (C, Sf, M), Holiday Inn Crowne Plaza, LBJ at Midway, A $11, F $99 Bulldog Prod , PO Box 820488, Dallas, TX 75382 PH 214 522 6590

SOUTHEAST

STATES IN REGION Ala , Fla , Ga , Miss and Tenn

BILOXI, MS Oct 5 October Krewe (Sf, F), Howard Johnson Motor Lodge, 3920 W Beach Blvd, A $5 Mary Ann Otero, PO Box 6215, Biloxi, MS 39532

KNOXVILLE, TN - Oct 6 - Smoky Con (C), Ramada Inn-West, 7621 Kingston Pike, A $1.50, Mark Derrick, 3920 Lonas Rd. Apt. F-210, Knoxville, TN 37919 PH. 615-588-6739

N. MIAMI BEACH, FL - Oct 13-14 - Miamicon '84 (C), Howard Johnson's Golden Glades, 10am-10pm, A $5 Miamicon, 1131 NE 163rd St., N Miami Beach, FL 33162 PH 305-940-9539.

LEESBURG, FL - Oct 13 - MultiCon (C, Sf, F), Convention Center, 109 E Dixie Ave at Venetian Gardens, 9am-5pm, A $4 50 David Sanford, CFCA, 432 N. Eustis St. Eustis, FL 32726

MEMPHIS, TN - Oct 26-28 - Memphis Fantasy Con 84 (C, Cd, Sf), Ramada Inn, Southeast Airport, 3896 Lamar Ave , A $12 until Oct 1, $15 at door, $7 daily at door Memphis Fantasy Convention Assn , 3336 Scenic Terr , Memphis, TN 38116 Roger Shuffield, PH 901 386 8863

MIAMI, FL - Feb 1-3 - Omnicom VI (C, Sf), Biscayne Bay Marriott Hotel & Marina A $26 50 until Nov. 30, Omnicon VI, PO Box 970308, Miami, FL 33197. PH, 305 253 6842

PENSACOLA, FL Feb. 22-24 - Universe Con (C, Cd, Sf), University Mall, Davis Hwy, A free, Robert L. Underwood, 4965 Springhill Dr , Pensacola, FL 32503 PH 904-478-2203

BILOXI, MS - March 8-10 - CoastCon '85 (Sf), Royal d'Iberville Hotel, A $10 until Oct 31, $12 50 until Feb 22, $15 at door CoastCon Box 1423, Biloxi, MS 39533

CANADA

VANCOUVER, BRITISH COLUMBIA - Oct 28 - Vancouver Comic Book Club ComiCon (C, Cd, Sf), Sheraton Landmark Hotel, 1400 Robson St., A $1 50 Dave Brown, PO Box 48873, Bentall Stn , Vancouver, B C , Canada V7X 1A8 PH 604-738-9842

FOREIGN

STOCKHOLM, SWEDEN - Oct 27-28 - Intl' Donald Duck Seminar, A n/a National Donaldistic Soc. of Sweden, Ralambsvagen 50 II, S-112 56 Stockholm, Sweden.

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2, 3	1 40
4-UP	85
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SUPERGIRL 1	1 50
THOR 337	6 40
338	2 80
339 340	1 20
341 UP	80
THRILLER 1-5 .	1 40
TWISTED TALES 1, 2	2 90
3-5	2 20
6 UP	1 90
VIGILANTE 1 5	1 60
WARP 1-9	1 20
WHISPER 1	1 75
WOLVERINE 1	3 40
2	2 40
3, 4	1 40
X-MEN 137	5 80
143	2 40
165, 166	2 00
167-171, 181	1 60
172-180	1 20
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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

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6	7	8	9	10
11	12	13	14	15
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21	22	23	24	25
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